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# THE ART AMATEUR



DEVOTED TO  
ART IN THE  
HOUSEHOLD

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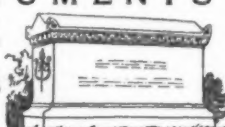
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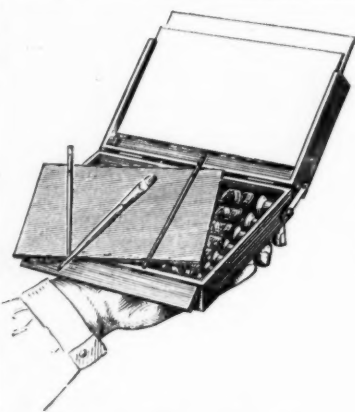
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# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 5 SUPPLEMENTARY PAGES,  
INCLUDING COLOR PLATE.



"PRAYER AND PRAISE." DECORATIVE PANELS BY WALTER SATTERLEE.

The beautiful ivory house of the year  
Has a gate for each single day,  
Which opens at dawn by an unseen hand,  
To close in the self-same way.  
The Hours pass quietly one by one,  
With their burden of weal or woe,  
A-weaving the thread of our human lives,  
As the shuttle flies to and fro.

If Praise should open the shining door,  
And bring her birdlike throng,  
Then every passing hour would hear  
Her pure and heavenly song.  
Should Prayer, with reverend step and slow,  
Shut close the gate at night,  
The incense that streams from her censor would  
Put all our fears to flight.

WALTER SATTERLEE.

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## THE NOTE-BOOK.

*Leonato.*—Are these things spoken, or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



At last, and not before it was time, a hopeful step has been taken toward saving the Palisades. Acting on a suggestion from Governor Roosevelt, the Society for the Preservation of Scenic and Historic Places and Objects, whose President is the Honorable Andrew H. Green, has appointed a committee representing the State of New York, which is to co-operate with a similar committee representing New Jersey. A rough survey of some fifteen miles of the Palisades has been made, and it is calculated that the ground can be purchased and a road built along the water front for \$500,000. The State of New Jersey will be asked to condemn the property, and if this plan does not succeed, the Society will, it is said, take other means to secure as large a part of it as possible. We wish it success. The New York committee, appointed by Mr. Green, consists of Messrs. Edward D. Adams, Abram G. Mills, Fred S. Lamb, George F. Kunz, and Edward Payson Cone.

In d'Annunzio's new play, "La Gioconda," the hero, who is a sculptor, hesitates between his wife, who has loyally nursed him through a fever, and his model, without whom he cannot finish his statue. He decides in favor of the model. In the final act, Madame Duse, as the abandoned wife, carried away the sympathies of the Florentine audience, which was evidently of the opinion that Duty and the Good should take precedence over Glory and the Beautiful. An American audience would fail to see how such a problem could arise at all; but if a clever adapter were to make the hero a rising financier and La Gioconda a woman whose aid was necessary to his schemes, his temptation, struggle, and fall would be fully understood. We fear therefore that it would be impossible for a certain clever young friend of ours to set up as an Apostle of Beauty, even in that unconventional locality, the Latin Quarter of New York. Luigi Loperfido, we learn from The Pall Mall Gazette, is, just now, perambulating Rome in toga and sandals, living on vegetables, abstaining from cigars, flesh meat, and chianti, denouncing schools because they destroy the vigor of the understanding, preaching the religion of beauty, and proposing to build a temple of art on the summit of Monte Mario. In Rome, it is just possible that his mission may be taken seriously. Our readers may remember the illustrations that we gave some months ago of Loperfido's decorative sculptures.

It may have been forgotten by most of our readers that our one-time erratic contemporary, The Collector, which disappeared from sight after the death of its founder, Mr. Alfred Trumble, has since reappeared, though only to divide in two, like a split comet. Each of the fragments, though they shine with sadly diminished lustre, is as vagarious as the original whole. In the last number of The Art Collector there are some extraordinary

translations from Huysman's "Certains," a book in which the eccentric author takes the rôle of art critic. No reasonable person would seriously adopt Karl Joris Huysman's point of view in relation to art, or to anything else. His preferences are for the morbid, the unsound, and the brutally realistic. But with all his sins he does not deserve to be so misused as he is in The Art Collector, where his improprieties are replaced by vulgarisms and his picturesque descriptions by nonsense.

FROM The Collector and Art Critic we clip the following extraordinary sentences. Apropos (in more senses than one) of the newly erected statue to President Arthur, it says: "Another sculptural act has been committed to the long list of metropolitan *inertia*. It is a graveyard monument to the grateful memory of the late President Chester A. Arthur, erected by loving friends, standing in Madison Square Park."

WHAT is a "sculptural act"? what is a "list of *inertia*"? How can a sculptural act be "committed," and especially on or to a list of *inertia*? Is the late President Arthur's memory really grateful for the statue, and did his friends actually stand in Madison Square Park while they were engaged in "erecting" it? Has the writer, by chance, substituted *inertia* for *inertiae*, ineptitudes? And does he use "committed" in the sense which we give it in the phrase "committed to writing"? That way, we think we perceive a glimmer of light. But we fear we shall have to wait for a full explanation until the next appearance of The Collector and Art Critic, which, it is predicted, will occur some time in the fall.

WE are led to hope that it will then be forthcoming by the editor's success on deciphering the meaning of a peculiar advertisement which, he says, appeared lately in the Sunday edition of a metropolitan paper.

## KNICKERBOCKERS

wishing to prove to be it, at the more possessing portraits of settler's forefathers, can purchase them in Holland, travelling there, in a private house, for value. The pictures are handsome, from true classic painters. No mediators. Address L. P. Z., care of Nijgh and Van Dittmar's General Advertising Offices, Rotterdam, Holland.

This, The Collector and Art Critic hints, is neither more nor less than a bid for the patronage of Americans who desire family portraits by old Dutch painters. "Who would have thought that from Holland would come such an unheard-of scheme for deception?" it asks. And it adds: "Surely Americans are not given to these practices—for an example of English as she is spoke this is peculiarly rich."

HERE, if we guess aright, both practices are alluded to—that of buying old portraits and renaming them to suit the purchaser, and that of murdering the President's English—we do not know which is the worse, but we fear there are many Americans guilty of the latter. The passage first quoted by us is about as rich as anything ever penned in Holland, or out of it.

A FEW months ago, the rumor that Mr. Sargent was dead must have set a good many enterprising newspaper men to work preparing obituary notices. The passage in which Mr. Stevenson, a London art critic, speaks of the dealer of the future polishing up his Sargents with a silk handkerchief and rating them higher than Constables or Gainsboroughs, reads as if it were written then, though it is published as part of an

Academy notice. The author, doubtless, thought it too good for the waste-basket. There is nothing like death or madness, real or supposed, to build up a man's fame. The story of Landseer and the Bond Street dealer is in point. The latter, not recognizing the painter, asked him two thousand guineas for one of his own early works. "That seems a big price," the artist objected. "But he's gone, sir," replied the dealer. "Out of his mind, he is; he'll never paint again." "Sorry," said the painter, and, turning away, he asked the price of a picture by Stanfield. It was worth, in the dealer's estimation, two thousand guineas also. "What," cried Landseer, tapping his forehead, is Stanfield gone, too?" If Mr. Sargent wants to be ranked higher than Velasquez, let him cause it to be reported that he has become hopelessly insane.

If the thrice-illustrious citizens who subscribe for statues of illustrious citizens deceased would only content themselves with erecting modest mural tablets instead, the result would, in most cases, be a distinct gain to the appearance of our parks and squares. The tablet is made of the same enduring materials as the statue—bronze and marble or granite. It is usually much more artistic, and it is—let us say it—more in keeping with the merits of the majority of those commemorated in the costlier way. The late Mrs. Le Roy, as descended from Peter Stuyvesant, and as grandmother of four famous beauties, was surely as deserving of a statue as many of the gentlemen whose effigies adorn our public places. But her descendants have shown good taste and good sense in setting up a tablet to her memory in Trinity Church, Newport. It has been designed by Mr. Charles R. Lamb, in the Colonial style, and is wholly of marble. Mrs. LeRoy's granddaughters are Mrs. George Gould, the Vicomtesse d'Osmay, Mrs. Merrill, of Tuxedo, and Mrs. Nathalie B. Brown, of Providence and Newport, the donor of the tablet.

THOSE are queer projects that are agitating some of our Western cities. That of the young ladies who set up a lot of plaster "figgers" of bathers in a Chicago fountain may be dismissed as a freak of ambitious school-girls, though countenanced by a too indulgent teacher. Mr. Douglas Tilden's punching-machine fountain for San Francisco was doubtless, at first, simply a group of nude workers, and it must have been some injudicious friend "with a pull" who conceived the grand idea of utilizing it as a fountain. But what shall we say of the golden girl which Denver is to send to the Paris Exposition? Is she to be in knickerbockers and a slouched hat? And what of Detroit's amazing project of a colossal statue of its founder, Cadillac, two hundred and fifty feet high, with a restaurant in its head, apartments to let in the body, elevators in its legs, and a shute for ashes in the walking-stick that the figure is to carry?

THE coming yacht race throws its shadow before in the shape of a fine photograph of the Britannia in Schaus's window. At Clausen's the color prints after Bartolozzi and others remind the visitor of the remarkably high prices obtained for such prints at recent London sales and at Fishel, Adler & Schwartz's. They have undoubtedly heard of Mr. Dendy Sadler's great success at the Royal Academy exhibition with his "Christening" and "Plaintiffs and Defendant," for their window is filled with engravings after that artist's works grouped below his picture of a wedding-party—"For Weal or Woe." At Knoedler's the display is of etchings by Brunet Debaines, Rajon, and other masters.



## THE COLLECTOR.



HERE are many admirers of Mr. Dannat's painting who for years have asked themselves from time to time what has become of the painter. We do not know what he has been doing all this time, but he has at last come to the fore in Paris as an entertainer of the nobility. He gave a dinner the other day in honor of the Duchesse Paul de Mecklenbourg. A ball followed the dinner, and the guests—diplomats, artists, and aristocrats—did not go home till morning. Evidently, buyers of American paintings who have been hoping to include a Dannat in their collections are doomed to disappointment. One cannot serve both art and society unless one is willing to do things by halves. And Dannat is not "that kind."

THE general upward tendency in prices, which we noted last month, continues, and is evidently unforced. Every department of art and curiosity shares in it, much or little. It is due to the good times and the fact that collectors are becoming at once more numerous and more exacting. In our last number we summarized the results of the principal recent Paris sales. In London prices have also advanced, with few exceptions, all along the line. At Christie's, in June, some notable pictures by old English and Scottish painters were disposed of at very good figures. Of these the most important were the portraits by Sir Joshua Reynolds of John Hely Hutchinson, Secretary of State for Ireland in 1777, and his wife. They were the property of the Earl of Donoughmore. Hutchinson, a truculent-looking person in scarlet robes, is seated at a writing table. He fetched 1250 guineas. The portrait of his wife, as beautiful as her lord was ugly, went to 2300. A "Strawberry Girl," by Sir Joshua, brought 450 guineas. A Morland farm scene, with a butcher on a white horse, signed and dated 1794, brought 850 guineas—it had been bought for 470 by the late owner. A Raeburn, portrait of Mrs. P. Robertson Reid, fetched 1320 guineas. The interest of the subject rather than of the painting accounts for the high price, 1500 guineas, attained by Sir J. Watson Grahame's portrait of Sir Walter Scott.

At the same sale a curious Botticelli, said to have been "discovered" in an Italian pawnshop by Sir Henry Layard, brought 1100 guineas. The subject is the Trinity, the Son crucified, with St. John the Baptist, Mary Magdalen, and angels. The attribution rests mainly on the authority of Sir Henry Layard, though the picture is signed S. B., and the greenish flesh-tints—by no means confined to Botticelli—seem to some critics indisputable evidence of authenticity. A Hobbema, a wooded landscape, with a stream and mill, brought 620 guineas.

AN uncommonly interesting sale was that of the pictures and drawings, which included several drawings by Rossetti, collected by the late Mr. Bibby. "Beata Beatrix," a drawing in crayons of the subject of Rossetti's painting in the National gallery, brought \$525. The "Loving Cup," a drawing in colors, brought \$1440. A "Lady in a Blue Dress," a portrait of Mrs. William Morris, and a particularly good example of Rossetti, brought

\$995. "Venus Verticordia," from the Leyland collection, a drawing in red chalk, went to \$1490. It is evident that a sort of rage for drawings has affected English as well as French buyers. A very good example of Ford Madox Brown, "Elijah and the Widow's Child," fairly well known through engravings, went for a price much below its value. A Rembrandt portrait, belonging to the Bibby collection, genuine, but badly preserved, fetched \$1575. A "Virgin and Child," ascribed doubtfully to Luini, brought \$1260.

THE story of Rembrandt's "Polish Rider" is quite as interesting as any of the current fictions about wonderful discoveries of old masters, and, then, it has the advantage of being true. This masterpiece would, perhaps, still be lost to the world in an old castle in Galicia, if Dr. Bode, in the course of his researches, had not come upon a trace of it. Though he feared that it might turn out to be one more of the innumerable imitations that had been brought to his notice as originals, he asked Dr. Bredius, who happened to be travelling in Poland, to look it up. The latter got to the castle of Count Tarnowski just as they were preparing it for the approaching marriage of the proprietor. Nevertheless, he was permitted to view the collection, which, among a great deal of trash, includes a few fine pictures of the Dutch and German schools. As to the Rembrandt, the first glance "was enough." The painting, which represents a young horseman in a semi-Eastern style of dress and accoutrement, riding through a twilight landscape with shadowy domes and buildings in the distance, is "one of Rembrandt's greatest paintings." Dr. Bredius refers the picture to the period in which were painted the portrait of "Jan Six" and that of the artist in the possession of Lord Ilchester. It was shown at the Amsterdam exhibition, and has been photographed by the Berlin Photographic Company. The third volume of Dr. Bode's magnificent "Life of Rembrandt" is, we are enabled to announce, now ready. We shall review it in our next number.

At the Dachery sale in Paris the highest prices were obtained for landscapes by Sisley, his "Route aux Environs de Marly" going to \$1860. Notwithstanding the incontestable merits of Boudin and of Jongkind, paintings by these two remarkable artists are still to be had at very moderate figures. The time will doubtless come when it will be impossible to get a Jongkind for \$192 or a Boudin for \$272. There has been an important loan exhibition of Jongkind's works at the Durand-Ruel galleries in Paris. Of prices recently obtained for pictures of the older French school we may mention \$3300 for Girard's "Portrait of Napoleon I. in his Coronation Robes;" \$8100 for a "Medea" by Delacroix, and \$3600 for Nattier's "Portrait of the Duchesse de Chateauroux." It may be taken as a sign of the times that the first volume of Lady Dilke's study of French eighteenth-century art, dealing with the painting of the century, will appear in the fall.

THE exhibition of the Tiffany favrile glass at the Grafton galleries has attracted a great deal of attention in London. Most of the critics are enthusiastic in its praises. Mr. Tiffany, says The Times, "has studied with great success, as regards both form and color, to develop the possibilities of a beautiful but somewhat intractable material. His process unquestionably yields most artistic results, whether it is applied to a small object, such as a drinking-cup, or to a stained window." The Builder praises especially a stained-glass window "in emulation of a Chartres window of the twelfth century" for its "rich, jewelled

effect." The Daily News says: "Mr. Tiffany's glaze is totally unlike anything hitherto produced. Its colors are glorious. . . . Perfectly new and very beautiful are the designs—peacock feathers and the like. . . . Moreover, the shapes are delightful." The Daily Chronicle compares the glass for color and iridescence to old Roman glass, and points to the distinction and elegance of its forms as compared with those of modern Venetian glass. The Gentlewoman particularly praises the "Fire-worshippers," a window after a design by Mr. F. S. Church; and other windows from cartoons by Mr. Brangwyn and Mr. Wilson are spoken of admiringly by other papers. Almost the only discordant note in this chorus of praise is that of The Pall Mall Gazette, which paper shows itself, as ever, opposed to all that is distinctively American.

At this writing no detailed account of the sale of the celebrated Marlborough collection of gems has yet come to hand. A cameo with the head of Augustus deified brought \$11,750, and one with the head of Claudius Cæsar, \$18,750. Rumors that the Boston Museum was to secure several cameos have been denied by the officers of the museum. It is stated positively, however, that the Boston Museum has secured through an agent, for \$10,000, the celebrated cameo representing the marriage of Cupid and Psyche, engraved by Bartolozzi and copied by Wedgwood. It was formerly in the Arundel collection. Mr. Henry de Morgan and Mr. Kelekian were also among the buyers.

At the sale of the celebrated Forman collection of antiquities a cinerary urn of highly iridescent glass, fifteen inches high, brought \$77, and a cup of millefiore glass, with a cross in yellow two inches high, \$127. A bronze statuette of a warrior mounted, and a figure of a boy, which apparently had originally belonged to the same group, since it was found in the same grave, brought, the first, \$1325, and the second, \$167. They had brought, together, at the Hotel Drouot, some time ago, \$1030. A statuette of Poseidon, nude, twelve inches high, and in uncommonly good condition, fetched \$1700; a Dionysos, represented as a boy wearing a panther skin, inlaid with silver, 6½ inches high, brought \$136; a Greek helmet, \$215. A black-figured vase, with Hercules and the Triton, fetched \$235. It had sold at the Samuel Rogers sale in 1856 for \$255. Another vase which, at the Rogers sale, sold for \$178, went to \$255. A calpis with Hercules and the Amazons, for which the late owner had paid \$15, went to \$66. A large vase, ascribed to the vase-painter Andokides, which had brought at the De Bammer-ville sale, 1854, \$55, sold for \$500.

THE finest bronzes of the Italian museums are now so well reproduced that those who are unable to pay such prices as those just mentioned for originals (some of which may not be genuine) may form collections of no less beauty and of even greater educational value for the price of a single statuette. It has hitherto been difficult to procure the best of these reproductions in America. Dealers have, naturally, favored the cheaper sort, cast from sand, and from models made without consulting the originals. There is a vast difference between these commercial imitations and the products of the best Italian foundries, made by the *cire perdue* process from models finished in the museums in face of the originals. It will doubtless be pleasant news to many of our schools and colleges that Mr. Castelvechi, our principal importer of plaster casts, has added to his collection many of the best reproductions of statuettes, groups, and so forth, in bronze. They give the very patina and surface quality of the originals.

## THE NATIONAL ACADEMY OF DESIGN.

THE recent migration of the National Academy of Design from its old home on Twenty-third Street to the new buildings on Morningside Heights was preceded by an election at which Mr. Frederick Dielman became president and the old organization received a liberal infusion of new blood. This is not the first time that the Academy has experienced an almost revolutionary, but salutary change. It began its career as a seceding body from the American Academy of Fine Arts, which was founded nearly a century ago as an association of citizens under the presidency of Edward Livingston, who was Mayor when the City Hall, one of our few really handsome public buildings, was erected. In 1808 this early organization received a charter as "The American Academy of Fine Arts." Its directors at this time were men of position and education, including Robert R. Livingstone, De Witt Clinton, and John Trumbull; but the latter, who was vice-president, was the only artist who had a voice in the management of its affairs. Its one practical effort was the purchase in France of a number of casts of Greek sculptures, which so depleted its finances that an attempt was made to raise money by exhibiting the casts in a disused riding-school near the Battery. But very few citizens cared enough for art to pay the five dollars demanded for a season ticket; and, to quote Mr. Daniel Huntington, "the gay public swarmed past for their promenade on the Battery, leaving the mighty Greek masters to a handful of curious students."

In 1816 the city came to the rescue. The "Old Almshouse," situated on the site of the present Court House and fronting on Chambers Street, was made over to the Academy. Trumbull took charge as president, borrowed money, constructed galleries, installed the casts, exhibited his own paintings and some others, and made a popular success. But this did not last. Few new paintings were shown, and the public grew tired of paying to see the same old exhibition. The school did hardly better. The president was courteous and dignified, but "the janitor was surly and sometimes refused to open the doors until long after the appointed hour." Thus early were two of the most cherished traditions of New York art institutions established. That which concerns the janitor's office will not, we hope, be followed in the Academy's new building;

but Mr. Dielman is certain to uphold the other.

The students rebelled against this combination of dignity and surliness. In November, 1825, they seceded, led by S. F. B. Morse, A. B. Durand, and others, who, later, became celebrated, and established a new society which became known as the National Academy of the Arts of Design. They held their first exhibition, advertised as "brilliantly illuminated" by the then novel light of gas, in a room at the corner of Broadway and Reade Street. The brilliant illumination was furnished, as Mr. Huntington recalls, by six single burners. Nevertheless, the exhibition was attended by the notabilities of the city, but it did not pay expenses. A charter was secured in 1828, and the new Academy, however, grew in strength. Morse taught painting, Dr. King gave lectures on anatomy, Mr. Shaw on perspective, and William Cullen Bryant on ancient history and mythology. A sketch club was formed, which afterward, going the way of most art clubs in New York, developed into the Century Club, a purely social organization.

This flourishing state of affairs continued until 1847, when the exhibitions of the newly-founded Art Union began to compete with those of the National Academy. The latter was relieved from the embarrassment thus

brought about by Mr. Jonathan Sturges and Mr. Charles M. Leupp, who were instrumental in raising a building fund with which the first Academy building was secured, on Mercer Street, with an entrance on Broadway. This property was sold several years after at a considerable profit, and the lot at Twenty-third Street and Fourth Avenue was bought.

Meanwhile the effects of the original American Academy were sold at auction in 1841, and its historical collection of casts was bought by its offshoot—the new National Academy. The building which the Academy has just quitted has long been one of the architectural features of New York. It is in the Venetian Gothic style, and a pleasing specimen of colored architecture in white and black marble and blue stone. Internally, the exhibition rooms are arranged around an arcaded corridor on the third floor. The various committee rooms, parlors and library are on the second, and the drawing and painting schools on the ground floor. The building is worthy of being preserved as a monument of old New York, and, we hope, will find a permanent place in one of our public parks.

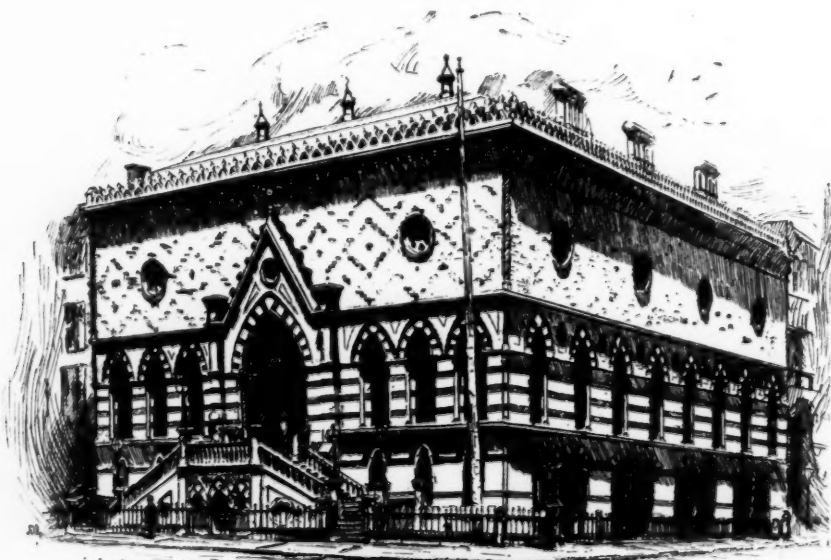
The free schools of the Academy have been maintained uninterruptedly from the first. A very sensible rule provides that none but artists can be admitted to full membership. Students who apply for admission to the schools must be able to show a fair drawing from a cast representing some part of the human figure. The schools will be the first portion of the new building to be opened.

These will probably include a Historical Gallery, which will be open throughout the year, and which will contain the valuable collection already belonging to the Academy, and the many works of artistic and historic interest which may be presented by their present owners. The new schools will include several pavilions, lecture rooms and studios, which will afford the best opportunity for a thorough art training to both men and women.

THE petition in favor of the widow of the late Gleeson White has, we are happy to say, resulted in the granting from the civil list of a pension of twenty-five pounds yearly. The fund contributed by his friends in this country and in England amounts to about £700. We have received the catalogue of the deceased author's library. It contains many books on art, first editions of English and American authors, artistic reprints of rare books, and curiosities by Andrew Lang, Rudyard Kipling, Aubrey Beardsley, William Morris, and others. It may be obtained from Mr. Lionel Moser, 16 Shaftsbury Avenue, London.



PROPOSED NEW BUILDING OF THE NATIONAL ACADEMY OF DESIGN.



OLD BUILDING OF THE NATIONAL ACADEMY OF DESIGN.



## ANIMAL POSES.



**T**HAT there is not, in this country, a stronger love than there is for the rural scene is to be regretted. But, somehow or other, it has gone out of fashion, and the farm scene, the hillside scene, animals in the pastures, no longer interest the public as they did a few decades ago. This is a pity, for some of the most fascinating productions of the art world are scenes of rural or animal life; in such scenes the human mind is surely soothed.

It would be difficult to over-estimate the quieting influence of a cattle piece by Paul Potter, with its placid animals, who seem perfectly content within their limited Dutch pasturage, and who are as perfectly in place as though they belonged to the first families of the land, and intend never to give place to any parvenu importations. How the cattle in the Cuype pictures seem to harmonize with the hour of the day, feeding in the morning hours, chewing their cud in the evening, becoming a part of the whole fabric of nature, as the animals do in Gray's poems. Indeed, the same love for nature that we find in English literature, in the poems of Gray, Wordsworth, or the prose of Irving, is found also in the English paintings in the compositions of Morland, Turner, Landseer, Linnell, and Bewick. There is a little wood-cut of Bewick's, of a bird filching wool from a sheep's back, that makes a perfect corollary to this

little verbal picture by Irving, of the rooks about Bracebridge Hall: "I have been amused with another of their movements during the building season. The steward has suffered a considerable number of sheep to graze on a lawn near the house, somewhat to the annoyance of the Squire, who thinks this an innovation of the dignity of a park, which ought to be devoted to deer only. Be this as it may, there is a green knoll, not far from the drawing-room window, where the ewes and lambs are accustomed to assemble towards evening, for the benefit of the setting sun. No sooner were they gathered here, at the time when these politic birds were building, than a stately old rook, who, Master Simon assured me, was the chief magistrate of this community, would settle down upon the head of one of the ewes, who, seemingly conscious of this condescension, would desist from grazing, and stand fixed in motionless reverence of her august brethren; the rest of the rookery would then come wheeling down, in imitation of their leader, until every ewe had two or three of them cawing, and fluttering, and battling upon her back. Whether they requited the sub-

mission of the sheep by levying a contribution upon their fleece for the benefit of the rookery, I am not certain; though I presume they followed the usual custom of protecting powers."

Of course America is beautiful in her natural scenery—her Niagara, her Yellowstone Park, and her Sierras, although it is not picturesquely dotted, as the old world, with windmills, thatched and timbered cottages, or sheepfolds. This might argue well for our future landscape and animal painters; it might guarantee that they would not be imitators. If a painter should rise who would study the corals of the West, the Texas steer, the Blue Grass racer, the New Mexican pony, he might give to the world cattle pieces of an entirely new stamp. It is told of Rosa Bonheur, who has just died, at the age of seventy-seven, that in 1846 she visited the hilly country of the Province of Auvergne, where she made studies of the Salers' breed of cattle; at that time little was known of their value except in the distant mountains, the original home of this stock—a large, hardy, strong and broad, red-colored mountain race. These she studied faithfully, and, later, when she exhibited her finished paintings, the very novelty of her

An animal is a complex piece of machinery, capable of taking as many poses as man; and each pose is as meaningful—that is, conveying as much of an impression of movement or repose, or of delight or fear—as a man's pose.

And in schooling yourself to draw animals, you should first aim to obtain this pose, just as you should aim to obtain the pose of a man, before you draw his features, or the details of his dress. In the study, No. 1, we see how a few lines suggest the pose and character of an animal; we are sure it is crouching, sure it is of the feline family. We may not know if it is a tiger, a puma, or a leopard, but the details which tell that will come later. Make your object pose first, and then suggest the general characteristics of the genus to which it belongs; afterward, you can show any details of its color, and so forth. Do not be discouraged if the animal you are sketching moves before you have time to shade the drawing, or to show the creature's color. It is easier to finish from memory than it is to delineate action from memory. You will find the slightest sketch that you have made from life of great value to you in selecting a pose in some group you may be designing. Let

me warn you, however, that this process of sketching will be futile if it is merely followed mechanically, because of some written advice like the foregoing. On the contrary, you must, in your study of animal life, be interested in, and feel the power of an animal's pose; you can then make progress in your studies by a morning's observation of an animal's conduct without touching your pencil to the paper. Let me select



"EVERY ONE FOR HIMSELF." AFTER THE PAINTING BY PHILIPPE ROUSSEAU.

characterization was refreshing to the public. And probably there are many animals in this country that have not been transcribed to canvas, and are only waiting for some Rosa Bonheur to introduce them to the art-loving public.

Speaking of Rosa Bonheur reminds me that her successful career represents to the art student the true road to success. Determining to be a painter of animals, she set about it in the right way. She did not sit down and dream; she did not complain that nobody would show her how to draw a sheep, a horse, or a goat; but she went to Nature, and with her sketch book studied day in and day out, amassing innumerable drawings. She studied animals alive in the forest of Fontainebleau, dead in the slaughter houses of Paris; she even had live goats and sheep in her studio in Paris, which her brothers used to lead down six flights of stairs to take them out to the pastures every day. It is not, as so many students think, for a teacher to tell you just how a horse should be drawn, just how high his foreleg should prance, just what curve there should be to his neck. Art would be highly monotonous if it was as stereotyped as that.

the illustrations, Nos. 2, 3, 4, 5, and 6; now here we have drawings by different artists, executed in different mediums, yet each one telling its own story of a horse's temperament. In No. 2 we see the nervous, Arab-like steed, with its curved neck, its narrow ankles, standing firm for a moment so that its rider may fire a shot, but ready at the moment the spur touches him to dash forward with the agility of a greyhound. In No. 3 we have a heavier horse, its bent foreleg conveying the idea of martial training, having been brought to a sudden standstill, as it was reined up by its rider that he might take a cut with his sabre. Nos. 4 and 5 give us more pacific action. In the former, the jerky trot of the dock-tailed cob is shown in contrast to the more symmetrical movement of the roadster in No. 5, who throws his foreleg forward as gracefully as an angler throws his line into the middle of the stream; and still greater contrast is seen in the heavy Normandy horse (No. 6), eating its dinner peacefully and contentedly, without any show of action.

In the subsequent studies we find the same thing is true; each tells his story of action. The rabbit (No. 7) resting on its hind legs,

shows a watchful attitude, distinct from the attitudes in No. 8, where the animals are more oblivious of what is going on around them. Besides this depicting of the attitude of a single animal, the reader will find in Nos. 8, 9, 10, 11, and 12, that there is a second element considered—that is, the group element. For not only are there certain poses characteristic of different animals, but there are certain groupings characteristic of different animals, and the way the rabbit forms a triple alliance in No. 8 is not quite the same thing as the rooster and his consort pose in No. 9, or the general occupation of invaded territory in No. 10, the Indian file, "follow your leader" grouping in No. 11, or the puppy dog, "every one for himself" mélange in No. 12.

Now, it often happens that beginners finish their pictures, send them to the exhibition, and are surprised that they do not attract attention. Surely they painted those animals from life, with a fair degree of faithfulness. True enough, but they painted one from one model, one from another, under different circumstances; but in their grouping they entirely failed to place them in such a position as three dogs, or three horses, or three sheep, would be likely to fall into under given circumstances—for example, in front of a barn door, by the spring, under an elm tree, or in an open field. The close observer of Nature knows how different kinds of animals disport themselves in different situations, and he recognizes that, in the slightest jottings of Landseer, Rosa Bonheur, Troyon, Millet, true statement of animal situation, while in our beginners' labored production, he sees that they have overlooked this matter.

Let the student take a hint from this article, and, sketch book in hand, endeavor to draw some scenes of animal life, and even though the sketches are carried no further than No. 1, see if he cannot depict some groups of rabbits, or chickens, or cows.

I have said in the foregoing that Rosa Bonheur's course was a model one for the student, inasmuch as she spent her early days studying from nature. This is true; her father was the only teacher she ever had, and he taught her from the very beginning to forego making copies of the stippled lithograph studies that were then put before the students by all drawing masters. And her first contribution to the Salon (painted when she was only eighteen) was a modest little canvas, representing two rabbits nibbling at some carrots, which she had painted from living models in her father's studio. And so it was that when she undertook to paint the "Horse Fair" (the large canvas now in the Metropolitan Museum of Art, New York), which made her famous, she daily attended the horse market in the suburbs of Paris, where she made her studies, donning man's attire, in order to avoid attracting the attention which, as a woman, sketching among the rough surroundings, she would have done.

But it would not be quite telling the whole

truth to say that Rosa Bonheur's sole study was in drawing from nature. For it is further recorded that she spent many days in the Louvre, where she worked from the time the doors were opened until they were closed, making copies from the old masters. In view of the instruction her father had given her, we may be sure these copies were not made in the same spirit that the average copyist works—from a desire to make a pretty picture, without the labor of thinking out his problem. On the contrary, you may be sure she made these copies in order to acquaint herself with the best standard in art, just as a literary student reads the best books, and a musical student practices classical pieces. Feel sure if she copied a Dutch horse by Paul Potter, it was not because she believed that when it was finished the canvas would have any particular value, or that she intended to go on producing imitations of Potter's Dutch horses; but she intended to paint French horses from Nature, merely studying from Potter in order to see how he used his art—what language he employed, as it were. In art there is no spontaneous production. Language of art is a growth and can only be mastered by the study of that which has gone before, and it is the duty of every student in



STUDY OF SHEEP. FROM A CRAYON DRAWING BY T. BRISSOT.

the arts to study the methods of the masters. When, therefore, The Art Amateur reproduces the sketches of celebrated artists, it is not with a view that they should be copied line for line, but that they should be faithfully studied with a view to ascertain by what means an artist obtains his end, and it may be noticed that simplicity and directness are the great characteristics of these means. It is the knowledge of life behind the line which makes it tell; the line itself is no more difficult to execute than are the curves by which you write your name.

ERNEST KNAUFFT.

THE noted collection of mediæval and Renaissance art objects of the Florentine collector, Signor S. Bardini, has been dispersed at Christie's. Among the objects sold were a Doge's cap of cloth-of-gold and a papal hat of crimson velvet, which brought \$600. Mr. D. Kelekian is the only New York buyer at the sale whose name we have seen quoted. He secured an antique bust of Alexander the Great, head and neck in gilt bronze, for \$600.

#### PAINTING OUT OF DOORS.

SUGGESTIONS FOR COPYING "THE DESERTED GARDEN" IN OIL, WATER, AND PASTEL COLORS.

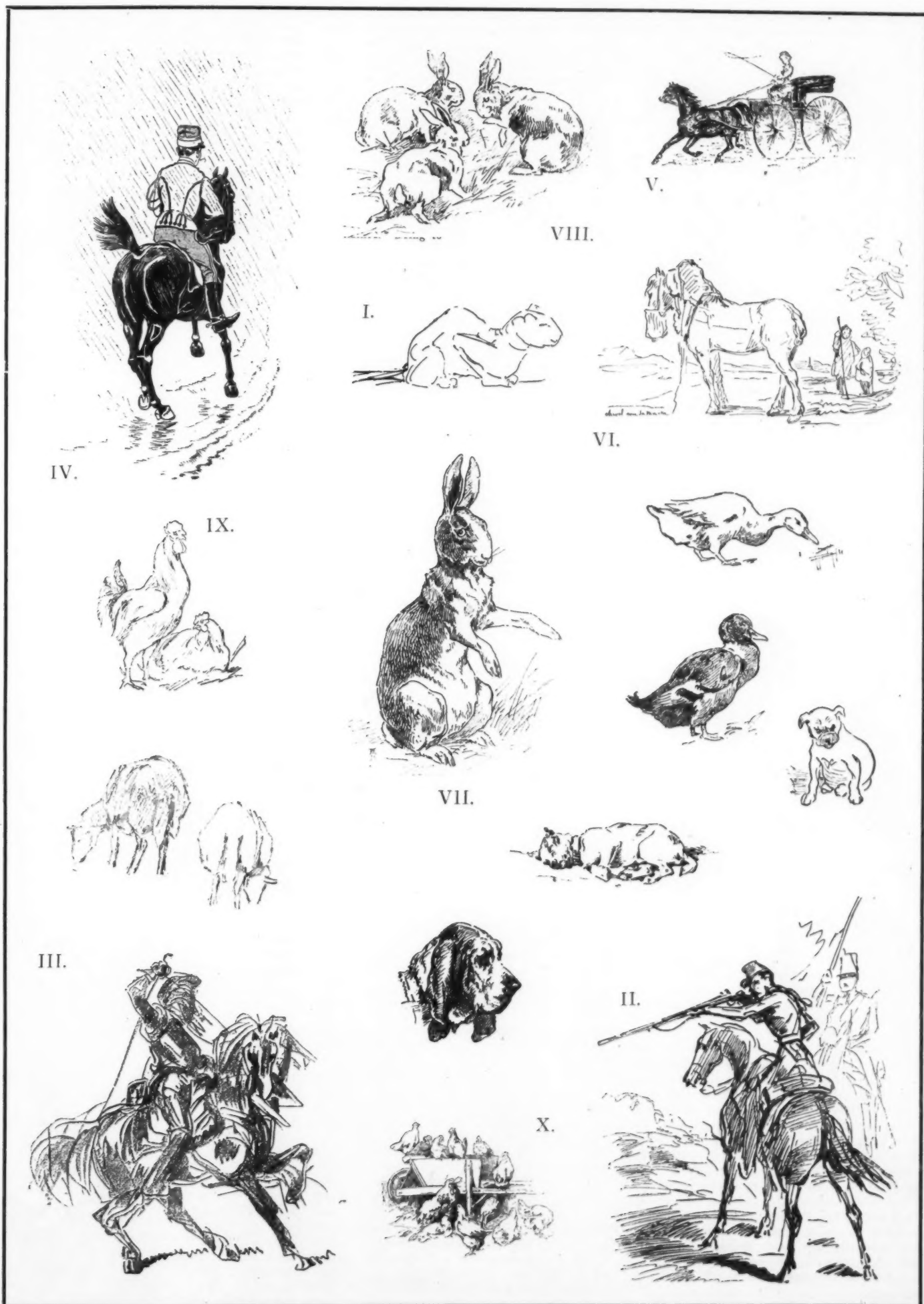
Now that we are well into the summer, how delightful is this little study of a country scene! To those of us who are away from the hot pavements of the crowded city, it will be helpful in suggesting that we should go and look out for a similar scene, which is such a familiar one in almost all parts—a simple gray day effect, enlivened by the brilliant colors of the flowers, growing up how they will and where they will, for there is no one to dictate to them, nor rob them of their blossoms.

Provide yourself with a stretcher of the single primed canvas, some medium sized bristle brushes, and one or two smaller ones. Then, with a piece of fine charcoal, draw the house in its exact place in the picture. The position of the house being established makes it easy for all the other parts to fall into their places. It is not necessary to draw in every flower, but only the principal forms; the rest will be done at the last with the color over the underneath tone. The house is the starting point. Use Permanent Blue, Madder

Lake, and Perfect Yellow (or Lemon Yellow), and very little Light Red. Paint the broader masses first, and into that work the detail. A touch here and there at the last, with a sable brush, will give sharper drawing. Now paint the trees and sky, working the two colors one into another at the edge. Use for the trees dark and light Zinnober Green, Permanent Blue, and Madder Lake, with Silver White. For the sky, use Cobalt Blue, Rose Madder, and a very small amount of Perfect Yellow. Too much of this latter color would injure the purity of the sky, so use it

very sparingly. Do not cover up the brush marks too much, or the work will become insipid. The background of the picture is now all in, and it is time to begin on the field. Its color is the underlying tone for the whole of the foreground, with the exception of the little piece of earth in the front, and it should be passed over the remainder of the canvas. Use Permanent and Emerald Green, Raw Sienna, Antwerp Blue, a little Rose Madder, and Silver White. Into this break the various broken forms and colors of the immediate foreground, drawing more carefully as the picture approaches completion. The drawing of the flowers is a matter of much consideration, and care should be taken to give the character of each individual flower. It will be more difficult than anticipated, but worth all the care put into it. For the red poppies use Rose Madder, a little Vermilion, and Silver White; for the yellow ones, Lemon Yellow and Orange. These colors will have to be heavily loaded to give them brilliancy, and any light accent the same way. The brilliant effect will also be enhanced by not retouching. The stroke should be thought out before applied, and allowed to





SOME ANIMAL SKETCHES. FROM THE NOTE-BOOKS OF FAMOUS ARTISTS.



A GOTHIC ARCH.  
THE CONVENTION-  
ALIZED CONVULVU-  
LUS IS USED HERE  
AS THE ORNAMENT.

remain, but if not successful, it should be taken out and repainted. A little Burnt Sienna and Antwerp Blue will make a good tone for the dark accents of stems and dead leaves; a little medium, used with dark tones, will make them lie flat, and in that way they will be darker than if uneven in the surface. For the earth in the foreground, use New Blue, Madder Lake, and Yellow Ochre. Should any of the colors dry in during the course of painting, they can be brought out by touching over with retouching varnish, which dries immediately after being applied. This varnish is not meant for a permanent one, but it will do very well until the picture is dry enough to be safe to use a permanent one. A year is the time generally allowed for a picture to dry sufficiently to allow varnishing.

**WATER-COLORS:** This study can be rendered quite as satisfactorily in water-color as in oil. The principal thing is not to pitch it too high

in tone to begin with. A quarter sheet of Whatman's one hundred and forty pound hot-pressed paper should be moistened and placed over a wet blotting paper, and secured with thumb tacks on a drawing board. It is a good plan to cover a thin board with oil cloth, then the wet blotting paper will not shrink it, and a thinner board can be used. Some drawing boards that are varnished will stand the water well, and not warp or come to pieces; others have been known to go in a week or two, so care should be taken in choosing the board. The drawing is the first step in this, as in every other picture that is not entirely dependent upon masses. Cobalt Blue is always satisfactory to draw in with first of all, because it is easily erased, and then because it is atmospheric, and will always assimilate well with other colors. The opposite course is given for painting the flowers to that given for the oil-color treatment. They should be painted one of the first things, and the background of green painted round them. For the red poppies, use Vermilion and Rose Madder, and for the yellow ones, Gamboge and Indian Yellow. For the delicate pink ones use Rose Madder and Cobalt Blue. Towards the completion of the picture, a little Chinese White can be used rather thickly in the flowers and in the stalks. This will add to the strength of the picture, and bring the flowers forward. Now that the flowers are partly finished, let us return to the house and the rest of the background. The colors to use in the cottage are Light Red, and Cobalt Blue, and a little Yellow Ochre, and a little Sepia in the darker accents. Paint first the darker tones, such as the roof and window markings. Let them dry, then paint again over the lighter and darker tones, using the same colors. Now paint the sky, being careful to keep the exact value, and observe how very far it is removed from white. Use Cobalt, Rose Madder, and a very little Lemon Yellow. Into the wet sky work the trees. Use New Blue, Darker Hooker's Green, and a little Rose Madder for those on the left-hand side; add a little Raw Sienna and Pale Hooker's Green on the right-hand side trees. It is well to use a bristle brush, as it gives a firmer and more tree-like touch. Try and make the tone of the field connect well with the colors all around the flowers. This will be one of the principal difficulties to contend

with. The colors for the meadow are Emerald Green, Lemon Yellow, lowered with Cobalt Blue and Rose Madder. Now all is covered, look over the picture and pull it together, lowering lights that are too bright, darkening weak spots, and putting every tone in its proper place.

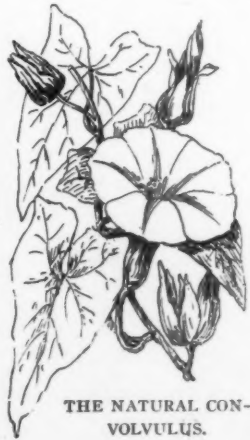
**PASTEL COLOR:** A bluish gray velvet paper will be the most satisfactory tone to use for pastel. The outline of the cottage should be made with charcoal, and the tone given as simply as possible. Then work in the sky and trees, after that the tone of the meadows. Upon this latter should be drawn the flowers, taking the broken points of the pastel to draw with. Occasionally the finger can be used to bring the tones together, but it must not be used too freely, or a tight feeling will prevail.

RHODA HOLMES NICHOLLS.

#### HOW TO DESIGN FROM NATURE.

THE Byzantine, Saracenic, and Gothic form the group of three mediæval styles. Having considered the Byzantine, we will now examine somewhat further the Saracenic, which was a direct outgrowth of the Byzantine, although so very different. As a wall covering this ornament is shown in the portion of continuous ornament illustrated on the opposite page. This wall covering was generally cast in plaster, the ornament being raised from the ground evenly about a quarter of an inch, both the ground and ornament remaining almost flat, thus giving the appearance of the ornament being sawn out of quarter-inch wood and applied to the ground, with the feather-like ornaments in the leaves being incised so that a general flat effect was produced. The ground was then colored with blue and red. The vertical strokes in the background indicate the red, and the horizontal ones the blue ground. The ornaments then were painted blue where on the red ground, and red where they reached the blue ground. The main dividing lines were gilded and all the ornament enriched with gold, and some parts with white and lighter blue. This gave a very rich and gorgeous effect. And with the beautiful tiles in rich colors, with white for their dados, and ornate columns, and arches, resplendent with brilliant colors and gold, formed an interior unsurpassed for the effect of sensuous color. This in a hot climate, with the sun beating on the sands outside, formed a retreat where one could rest and enjoy the voluptuousness of such brilliant color, controlled by the play of shadows in the dim light filtering through the arches. The cool and peaceful fountains played at one's feet into basins sunk in the white marble floors, surrounded by tropical plants, in beautiful majolica vases.

The Gothic style was an outgrowth of both the Byzantine and Saracenic—affected by both climatic and religious conditions. The drawing of Gothic ornament No. 2 is from the doorway of a church. In looking at nearly all Gothic buildings, especially churches, they seem especially designed to withstand the snow, rains, and sleet of a rigorous northern climate. Their sharp pitched roofs, buttresses, pinnacles, high, narrow, deep-set windows, and gargoyles all indicate pro-



THE NATURAL CONVULVULUS.





FIG. 3. SARACENIC ORNAMENT. BY ARTHUR E. BLACKMORE.

tection against inclement weather. Gothic as a style was very general throughout Europe, and is by no means peculiarly English, as some claim. England has had seven ecclesiastical styles sometimes called Gothic. The Saxon, or simple round arch, the round Norman, the pointed Norman, the early English, the decorated Gothic, the perpendicular Gothic, the debased perpendicular Gothic, each of these flourished for a period of about seventy years. The utter indifference of a worker to the work of his predecessors often resulted in several of these subdivisions being found in different parts of the same building according to the period during which the various additions had been built.

Three of the above divisions, or styles, are most distinctly Gothic—namely, the early English, the decorated Gothic, and the Perpendicular. The two first of the seven belong more properly to the round arch of the Byzantine and Romanesque. The third shows the transition from the round to the pointed arch, and the seventh shows a return to the round arch. All of the seven are sometimes called Christian architecture, and yet the most Christian architecture is considered to be literally the Mohammedan mosques, which owe their very forms to the early Christian symbolism.

Gothic ornament flourished most in northern latitudes, and it is so geometrical in its form that its pointed arch filled with tracery stamps it at once as Gothic, no matter what foliage may have been used to ornament it, although plants from a northern climate would be the most suitable to use, being more consistent. Its wonderful tracery of trefoils, quatrefoils, cinquefoils, and so forth, are generally characteristic of the early English, the Decorated, and the Perpendicular. The Gothic is distinguished from the Latin Romanesque and the Byzantine by the absence of the dome and the use of the belfry and spire, although the use of the belfry and spire is not alone peculiar to the Gothic, yet elsewhere it is often found as a tower separate from the church itself.

The ornaments of the Byzantine were purely conventional, which is also found in excellent examples of Gothic art. But in the decorated Gothic, much more natural treatment of plants and flowers, combined with still more elaborate geometrical tracery than heretofore, is found. The Perpendicular shows the introduction of the horizontal line, the panellings, and perpendicular tracery, dividing the windows by the horizontal lines into panels or panes, with still elaborate tracery built upon these lines.

The Tudor, or seventh period, which is a return to the Romanesque, has for

its main characteristics the flat arch and drip-stone. There are five kinds of arches found in these seven, sometimes called Gothic styles. The round, the pointed, the ogee, the four-centred, and the flat. The pointed has itself three varieties—the lancet, the pointed, and the drop arch. In the first the pitch is greater than the span, the second equal to it, and the third less. This gives a very condensed description of the various Gothic styles, and, as will be seen, the pointed arch and tracery are the most individual and most necessary features for the ornamentalist to consider. When that is retained, any original elaboration of detail will not be apt to make the ornament such as to conflict with and be out of place in a Gothic room or structure. It will be found very interesting and instructive to devise new forms of tracery upon the same geometrical plans as found in the Gothic examples, and then design from any plant the various decorative features to embellish the work. Of course it would be more distinctly Gothic if some of the historical conventional ornaments were used, the fleur-de-lis, trefoil, or early English leaf, or any of the ornamental leaves found in the original works. The three-leaved clover might be easily adapted to this purpose. The drawing No. 3 of the wild convolvulus has been taken as an example to illustrate the fact that the most common every-day material may be used, and by conventionalizing it, it can be made to suit any style, as in No. 4 it has a Moorish appearance, and Gothic in No. 1, owing to the geometrical formation in which it is placed.

ARTHUR E. BLACKMORE.

#### PASTEL PAINTING.

##### II. METHODS OF APPLYING AND WORKING THE COLORS.

EARLY in the century painting in water-colors was held in low esteem in this country, it being the general impression that vigorous work could not be done in that medium. Young ladies brought back from boarding-school with their diplomas delicately colored pictures of baskets of flowers or of simpering maidens sitting under willow trees, and these were duly framed and handed down as heirlooms, and were supposed to represent the highest achievements possible in that branch of art. Then came a revival of interest in water-color painting, it having been found that it rivalled oil painting in its ability to reproduce aspects of nature and human life with strength and richness. For a longer period pastel painting was out of vogue in Europe, owing to the belief that the color would neither remain on the paper for any length of time nor retain its freshness, and partly, no doubt, to the fact that it had ceased to be employed in serious work and was a synonym for simply "pretty" performances. That it should have degenerated seems all the more strange when, as already has been

stated, the old pastelists are represented by so many masterpieces in European galleries. In modern times the number who have produced not only brilliant but vigorous paintings in pastel is so large that it will be strange indeed if the art again falls into disfavor. Among those in the United States who are conspicuously successful are Sargent, Champney, Twachtman, Chase, Childe Hassam, and Christy; in Great Britain, Abbey, Whistler, Bright, Shannon, Hague, and Hood; in France, Helleu, Machard, Émile Lévy, and Besnard; in Holland, George Hitchcock—though, like Abbey and Whistler, by virtue of birth, he belongs in the American list. Champney has reproduced with great skill and feeling a number of works by the old English and French pastelists. The revival in interest in pastel is so recent that it was not until 1888 that the first general exhibition in London was held. It is sometimes said that pastel is an excellent medium for beginners in art, and this is partly true. The fact that the different tints are not labelled, and must be picked out by the eye alone, teaches one to discriminate; the fact that when laid on they cannot be "fussed with," like water-colors, or scraped

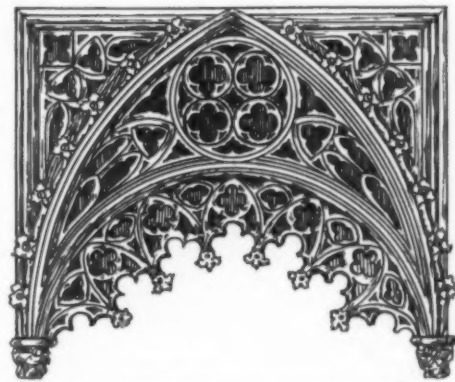


FIG. 5. A GOTHIC ARCH. FROM THE DOOR OF AN OLD CHURCH.

off, like oil colors, without damaging the paper or canvas, teaches one to work with decision. But to quote Hamerton: "The proper technical preparation for pastel is a training in black chalk or charcoal. The transition from that to color involves only the chromatic difficulty—there is no new manual difficulty to be overcome."

The beginner will do well to select some simple object or group of objects—still life preferably—for which only a few tints will be necessary. Velvet pastel board has already been recommended; cartridge paper is fully as good for experiments. It might be well for a child to work gradually from black and white into color, the pupil being instructed to make a shaded drawing in charcoal on white paper and when that is fixed to go over it with pastel. The gray of the charcoal is so soft and neutral that it will not mar the beauty of the color by showing through.

It should be remarked here that what was said in the first article about the use of soft crayons for one kind of work and of hard for another was somewhat arbitrary. No matter what you are trying to paint, you will find it impossible to draw outlines or sharp edges or to fill in minute spaces without the use of hard crayons, though you may need only a few. If you are sketching in the outlines of a landscape, and cannot draw delicate lines, even with a hard crayon, use a soft lead-pencil. Remember, that the fewer outlines you have the more spirited your painting will be.

The way in which the color is put on depends on what the artist wants to depict and the space to be covered.



FIG. 4. CONVENTIONALIZED CONVULVULUS.



Sometimes it will be necessary to drag the whole length of the pastel across the paper; thereby you get a broad, clear touch. Again, only a piece of the crayon will be necessary, or the end of the crayon, or the sharp angle of a broken piece. If you are making the background to a portrait, turn your crayon on its side and work downward; if putting in a sky, work horizontally across the paper; if putting in the reflections in water, make your strokes vertical; if it is a tulip you are painting, follow the surface of each petal with your color, as if you were passing your finger over it; if it is an orange, apply the color with a circular motion and add curved strokes here and there to give the fruit its true roundness. If but little color remains after you have rubbed with your fingers, repeat the tintings until you get the strength desired. It is better to put the color on thin and to have the paper or canvas perceptible through it, thus ensuring transparency, than to load it on; though, of course, there are times when the effect cannot be obtained without having the color solid. Shade with strokes, with stipplings, or with cross-hatchings.

After the tints are laid on they must be blended into harmony either with the finger or with a stomp (paper or leather), and edges that are not hard in nature must be softened. Sometimes the forefinger is used, sometimes the index and second finger; at times the little finger is more serviceable, and when large paintings are to be executed the fleshy part of the palm of the hand is employed. All depends on the size of the space on which you are to work. The finger gives more satisfactory results than the stomp. Many skilled painters in pastel get the effects they desire with but little use of the fingers, putting most of the color on with strokes of the pastel and modelling with strokes or cross-hatchings.

Latour, whose portrait of Madame de Pompadour is considered by Hamerton "the most complete manifestation of the art which exists," used the stomp, and not a few modern artists claim that one can do the best modelling with it. Others cover the finger with a portion of a white kid glove, a compromise, this, between finger and stomp. Pastel canvas is by far the best surface on which to work with the stomp. Color applied to paper and then rubbed with the stomp is apt to get a woolly appearance. In portraiture a small stomp can be used to advantage where very small spaces are to be modelled.

Touch your color as little as possible after it is laid on or you will rob it of its richness and brilliancy. Hard rubbing will take off the color rather than fix it; it will also reduce the pastel to a greasy consistency, so that a second layer cannot be applied readily. If you use your finger to blend the tints, and work on canvas or rough paper, you will find

hard rubbing disastrous to the skin. It is a great advantage to know exactly what color you want to use and then lay it in its proper place. If it is necessary to remove some of the color, dust it off with a fine but stiff brush, inclining your paper or canvas forward, in order that the powder may not fall on parts that are to be left undisturbed.

If the whole work looks too flat and soft and lacking in character, it must be brought up by strengthening outlines, adding sharp touches here and there, and lightly going over parts that are too cold or too warm with tints that will correct these faults. Sometimes it will be necessary to put on three tints, one over the other, to get the right color; in that case put on the third color before you do any rubbing. Often it is better when you use two tints to lay the second one on in light strokes or hatchings. A great deal depends on the finishing touches: the accents here and there and the high lights. The latter, it must be remembered, are put on with the pastels themselves, for the paper cannot be left to represent them, as in water-color painting.

Many beautiful paintings of flowers have been executed in pastel, and where the separate blossoms are coarse, the hollyhock and peony, for example, or where masses of bloom are to be depicted, such as tulip beds, pastels



DECORATION FOR ONE OF THE PAGES OF THE BRIDE'S BOOK.

seem peculiarly adapted for the purpose; but when the flowers are delicate in texture, they can best be rendered by water colors.

In fixing a pastel painting, turn it over on its face, supporting it at the corners to keep the surface from touching the table, and then apply the liquid to the back until it strikes through, and the colors are thoroughly moistened. The liquid must be spread evenly. Gum arabic water may be used, but Naples Yellow, Lake, and some other colors are not fixed by it. The fixative used for charcoal drawings is recommended. If the reader prefers to make his own fixative, he should take three-quarters of an ounce of isinglass, soak it for a day in two and one-half ounces of pure vinegar, add a pint of hot water, and, having filtered the solution through paper, mix it with an equal volume of spirits of wine. Apply evenly to the back of the picture, after the painting is dry. Pieces of crayon, dissolved in a small quantity of this liquid, can be used like body color, to touch up parts of the painting that have become too dull in tone.

Referring, in conclusion, to the subject of transporting unframed pastel paintings without injury: this may be accomplished by placing a "mat," with a shallow bevel, over each, or a layer of wax paper.

#### A BRIDE'S BOOK.

A BRIDE'S book is a souvenir album of the wedding day, and keeps the many trifles that relate to it. The pages may be daintily decorated in water-colors. The number depends upon the fancy of the decorator. After commencing the work, ideas come rapidly, there is such a field to work from. Some pages should be left blank, for printed notices, the wedding invitations, "at home" cards, or a telegram, perhaps, from a belated guest. All these things remain very sweet memories, and as time goes on, it is pleasant to find them all together, carefully treasured.

Such a book should be individual, and it depends upon the ability of the designer to what extent pretty, sketchy ideas may be carried. Sketches from life would be exceedingly attractive, and would give value to the book. They should be of the bride and groom, and of the surroundings that attended their engagement and the marriage, such as landscapes of familiar scenes.

An artist friend painted miniatures of the bride and groom for two of the pages, and the others had little in the way of decoration, except a few roses. But, of course, the decoration of the pages may be carried out quite in detail, and great diversity of work may be introduced. It gives scope for originality. Our suggestions are taken from one that was painted for a beautiful young bride. There were a few landscapes of the country club, suggesting that Cupid had lurked among the links, and at the base of the page, the date of the engagement. Scrolls surrounded old-time rhymes, such as:

"Something old,  
Something new,  
Something borrowed,  
Something blue;  
And a silver token in her shoe."

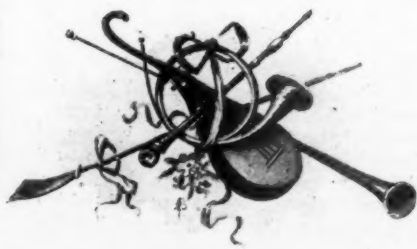
I would advise that the painting of a Bride's Book be done by one who knows the bride. Let everything be appropriate, or the whole thing becomes a parody. Where moneybags would be the most significant decoration, a Bride's Book should not be thought of; it is only for a marriage that has sentiment to be treasured.

There should be pages for the most noted guests, the parents, the brothers and sisters, the clergyman, the maid of honor, and the bridesmaids.

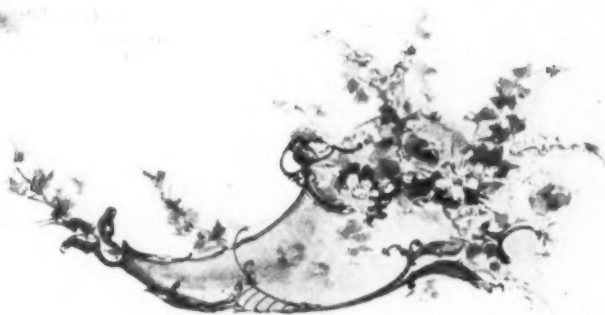
"Oh wonderful, oh happy day,  
When a new household takes its place  
Among the myriad homes of earth."

There are many other quotations from "The Hanging of the Crane" that would suit the Bride's Book.

The page for the signatures of the bride and groom should be very dainty, with cupids and doves, or flowers forming a wreath. Emblems of constancy and the true blue bow-knot may be used. Floral wreaths, very delicate, with scrolls, may be painted on different

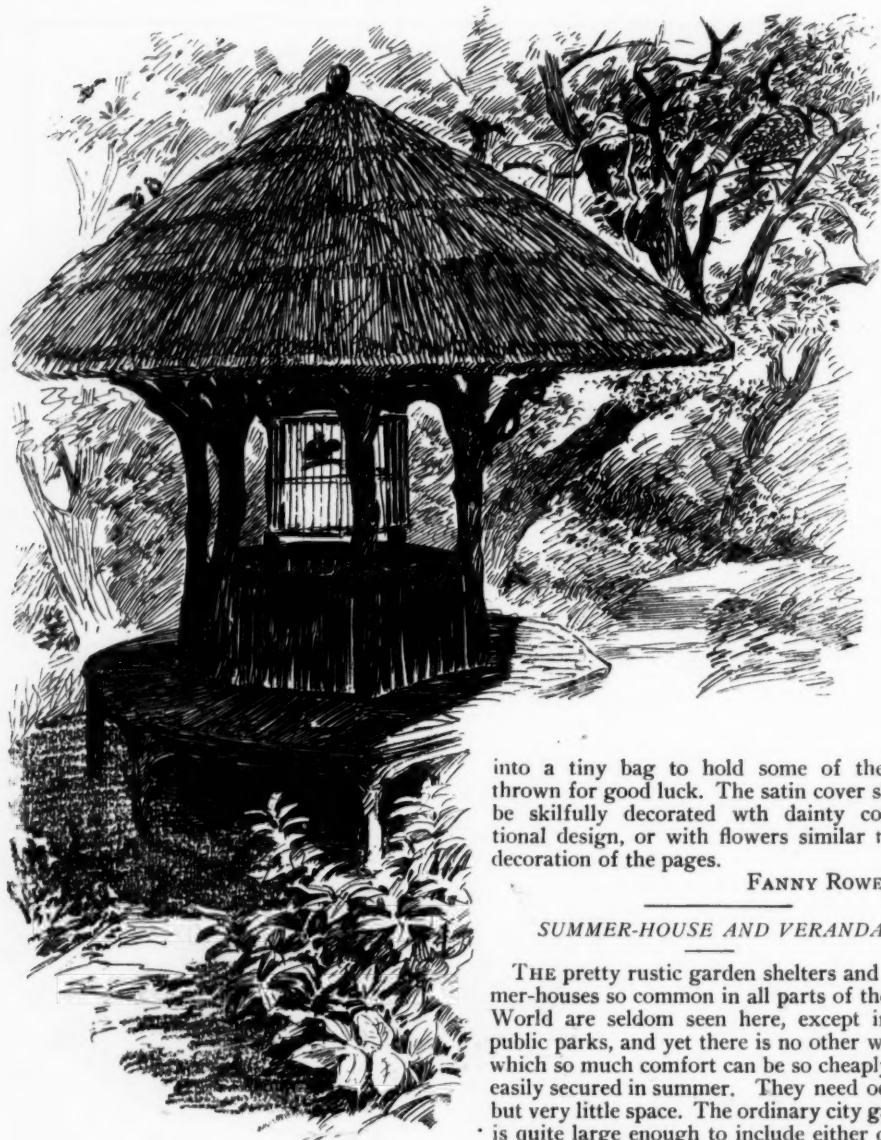






DECORATIONS FOR THE  
PAGES OF A BRIDE'S BOOK.  
BY FANNY ROWELL.





pages. Put the most dainty sprig of flowers among the scrolls that surround the mother's signature.

On the maid of honor's page might be sketched the bride's bouquet, which is, perhaps, composed of her favorite flower. The lettering should be fine and small:

"The roads should blossom, the roads should bloom,  
So fair a bride should leave her home —  
Should blossom and bloom with garlands gay,  
So fair a bride should pass to-day."

Then:

"A piece of the dress she wore away,  
And other gowns that were bright and gay."

One page should be for the witnesses; and the marriage certificate is placed among the leaves. Another page should have a finely written list of the wedding presents, and still others, the autographs of every guest.

Little roses adapt themselves very prettily to the decorations. For a more ambitious book, orange blossoms might be used.

For the final page:

"They want no guests;  
They needs must be  
Each other's own best company."

The leaves may be bound in white kid by a bookbinder. If a less expensive affair is planned, have the pages cut uniform, with eyelets, and heavy cardboard covers, a little larger, but with eyelets corresponding. Cover the boards with sheet cotton batting, and over it, white satin, with lace or ribbon edges. Hold all together with a large bow of satin ribbon. One end of the ribbon may be made

into a tiny bag to hold some of the rice thrown for good luck. The satin cover should be skilfully decorated with dainty conventional design, or with flowers similar to the decoration of the pages.

FANNY ROWELL.

#### SUMMER-HOUSE AND VERANDA.

THE pretty rustic garden shelters and summer-houses so common in all parts of the Old World are seldom seen here, except in the public parks, and yet there is no other way in which so much comfort can be so cheaply and easily secured in summer. They need occupy but very little space. The ordinary city garden is quite large enough to include either of the shelters which we picture. The materials can be had at any wood-yard, and there are few Americans who have not the skill and ingenuity required to put them together. The examples shown are thatched with straw, and thatching is an art which requires a little apprenticeship. But they can just as well be roofed with shingles or with bark, or if it is not desired to sit out of doors in rainy weather, the shelter can be treated as an arbor and covered with a grape-vine, or with wistaria, or trumpet-flower, or other vine. In the summer-house which we illustrate the seats and table are of rustic work, like the building itself. The top of the table is a polished slab of California red-wood. The lantern suspended from the ceiling may be made of pierced brass or iron.

The smaller shelter may occupy the middle of a lawn or grass-plot. Instead of the squirrel cage in the centre, the entire space between the posts may be wired in and be converted into a small aviary. The cottage veranda is fitted with a swinging seat of carved teak or rose-wood from the East Indies, which may now be procured at no great expense through any large furnishing house. The carving, though rough, is always beautiful in design, and the dark color of the wood is relieved by the highly ornamental chains of wrought brass by which the seat is suspended. It is intended to be filled with cushions, which add another element of color. This with the hammock and the wicker easy-chairs and work-table and the large bamboo screens shown rolled up in our drawing should go far to make life bearable in the hottest weather. In the more completely

furnished city veranda the furniture is all in wicker-work, except the little Moorish tabouret of walnut or other dark wood inlaid with mother-of-pearl. The effect here is almost wholly due to the rugs and other textiles made use of. A large Persian carpet is hung up as a background between the door and window. Against this is placed the seat furnished with cushions, covered with various Eastern stuffs. Another rug is stretched on the floor and a canopy is arranged to shelter and partially enclose the seat. Instead of the design shown, a couple of pieces of Indian printed cotton in red and white might be used, or if the effect should appear too heavy, some of the Singapore netting, which lets through abundant light and air. The hanging lamp, with its ruby glass showing through the pierced metal, has a very beautiful effect at night. The ornamental flower-pots shown in these last two designs may be taken as models for work in hammered brass, or similar forms may be obtained in glazed pottery of various good brown and olive tints.

#### TARSIA WORK, OR WOOD MOSAIC.

THIS interesting handicraft was the forerunner of the better known work, marquetry. It was introduced into Italy in the fifteenth century from Persia and India, and was a kind of mosaic in woods, representing houses in perspective view by inlaying pieces of various-colored woods into panels of walnut wood, which were used to decorate the backs of seats and chairs in churches. It was also used for the decoration of furniture. The woods of our ancient craftsmen were lime, holly, box, beech, and poplar for those parts to represent white; for a brown color, pine, laburnum, palm, lignum-vitæ, walnut, teak, and partridge wood; for red, logwood, mahogany, and cam-wood; satinwood for yellow; tulip for purple and rosewood. These woods are cut into thin sheets.

To-day the professional inlay workers use dyes, such as aniline and chemical compounds, to enhance their work. For the beginner the following stains will be found sufficient. With these stains we will select three woods to work with: Walnut as the ground with holly, maple, or lime as the white woods, which can be used either natural or stained any color by using different colored dry pigments dissolved in spirits of turpentine to about the consistency of milk. The veneers, which are about one-eighth of an inch to three-eighths of an inch thick, are allowed to soak in the liquid for one hour or more, according to the thickness of the wood used. When taken out of the dye, the veneers are wiped with a rag to remove the surplus liquid, then placed between two boards, which should have a weight upon them until they are dry. When thoroughly dry, several colors are selected for the design in hand. These are gummed together, with a piece of newspaper in between, thus forming one solid piece. The grain of the woods should be all one way, not crossing each other. The design, which is generally of a geometrical pattern, is traced upon thin paper and gummed upon the board. As the inlaid surface is generally a repeat, there are several duplicates of the same pattern, but in different colors. For instance, take walnut as the ground, with yellow and green as the ornament. One set would have a yellow ground with walnut and green ornaments, and the other a green ground with walnut and yellow ornaments. Of course, this could not very well be done if the design was flowers and birds, therefore the repeats would be wasted. The bench for piercing, providing the machine is not used, is a piece of board eighteen inches long, twelve inches wide, and about an inch thick. Clear maple is preferred. Twelve inches of this overlaps the table. The other six inches is either fast-



ened to the table by clamps or screws. Up the centre is cut a V-shaped slot, about an inch and a half wide at the outer edge, tapering for about four inches down the board. This slot is the clearance for the saw. The seat should be very low, so that the chin of the worker does not come more than five inches above the work.

The sawing out of the design is the next operation. This is done with the ordinary fret-saw bow, or with the fret cutting machine. A small hole is made with a fine gimlet upon one of the lines of the design, through which a very fine piercing marquetry saw is put, which has been previously secured in the upper jaw of the piercing frame with the teeth of the saw downward. The other end is now fastened in the lower jaw. This requires great skill, as the saws are very fragile and break with the least side movement. The method of securing the saw is as follows: The handle of the bow is placed against the chest and the upper jaw against the slot in the saw bench. The saw is now fastened in the upper jaw with the teeth toward you. This is determined by passing the thumb along the edge. The teeth, being so very fine, they cannot be seen, but by feeling you will find one way of the saw will be comparatively smooth while the other will be rough. The saw being secured to the upper jaw, it is passed with the right hand through the hole previously referred to. Hold the work in the left hand, the design away from you. Now press the bow together and secure the other end. The saw when fastened should be taut like a banjo string. Now turn the saw bow and work at the same time onto the table, and start the piercing, keeping the saw in a horizontal position, working all the while, and at the same time feeding the saw with the left hand—the cut being made on the downward movement—the work being moved with the left hand to follow the saw, not the saw to follow the work. This must be done with the utmost care, following the outline of the pattern. The course of the saw should cause no greater waste than the width of the pen line laid down for its guidance. The suppleness and narrowness of the steel permits the saw to turn in and out of the smallest curves, making every angle with distinctness and indicating with accuracy the abruptness of a corner. After being cut, the different layers are separated by using a long, thin knife-blade inserted between them. When all are separated each layer presents a groundwork and set of ornaments. The pieces from the green and yellow layers can be immediately set in the walnut layer, and *vice versa*. When properly pierced out, it will be found that an exact fit in every line is secured. These pieces are now glued down upon a board of a certain thickness, according to what the work is intended for. This should be of the same material as the ground which forms a backing. A little glue and sawdust from the woods used join the edges and fill up all the fine openings made by the saw.

When all is completed the panel is placed between boards bearing heavy weights, or compressed with a vise or clamps. This will serve to straighten out the thin wood, which will naturally curl up from the moist glue being put upon it, and at the same time drive the small pieces together, producing an even surface. When thoroughly dry the surface is scraped down smooth and even and sandpapered with several grades of paper until all blemishes and scratches are removed. Should there be any gaps in the joints, these should be filled in with colored sawdust and glue. It is now ready to be "French" polished.

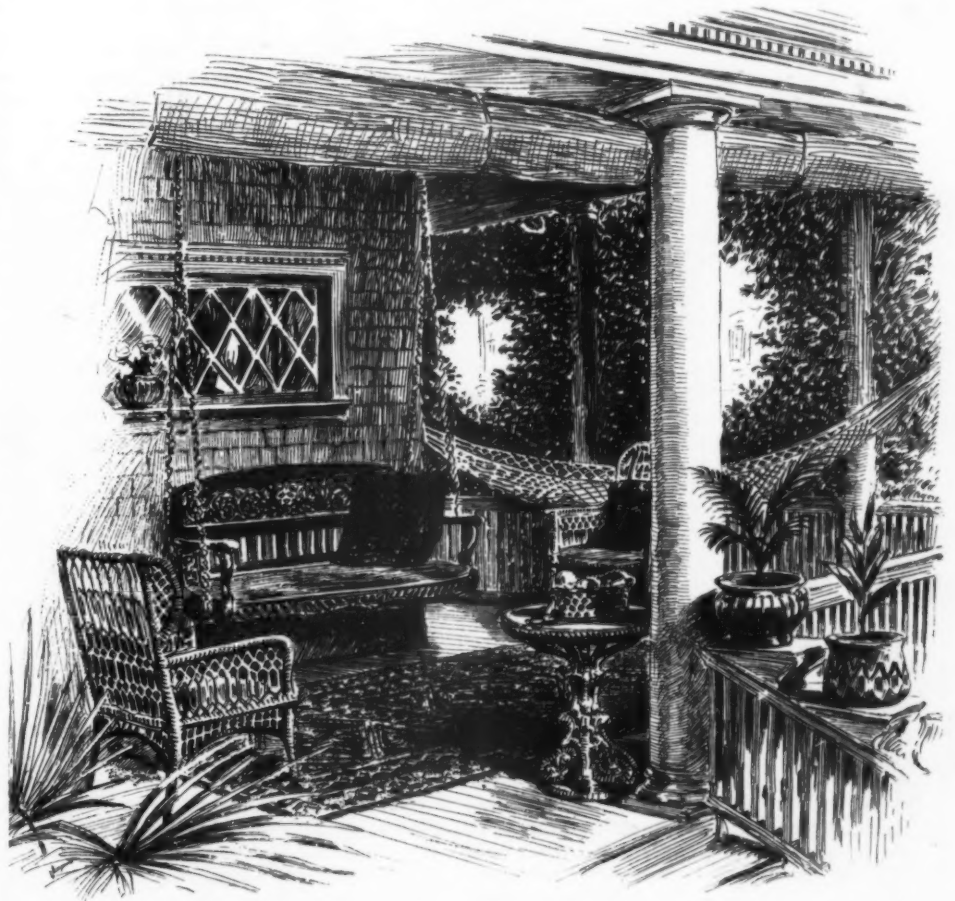
For the first practice in Tarsia work we give a decoration for a handkerchief box (see design No. 1954 of the Supplement),

which is in two woods—walnut and holly. This will make two distinct decorations. One—which this design is intended for—will be a walnut ground with holly ornaments, the other a holly ground with walnut ornaments. It will be seen that the outer part of the design is a light repeat, but will be sawn out as one piece. The inside ornaments are sawn out separately. The places from which they come out must be marked 1, 2, and so on, to insure their going back into their proper places. The embellishments at the bottom of the decoration should not be taken notice of when sawing the design out; they are put in after the work is sandpapered, but before polishing. These slight additions were put in by our ancient workmen either with a graver, and then stained, or graduations of a brown color were given in the case of light wood by partly burning with hot sand, which gave a delicate brown tint. In this advanced age of mechanical appliances the pyrographic point and blower can be brought into use, and in skilled hands some very beautiful effects can be got by shading.

The work can be further enhanced by filling the lines with cement. They are first opened with a graver or wood-carver's V tool, care being taken that the lines are kept very true. The cement is composed of plaster of Paris, made to the consistency of cream with gum water. To this is added marshmallow

#### TAPESTRY NOTES.

THERE seems to be a very general impression that there is no tapestry canvas that is both good and inexpensive. But this is a mistake. There is an excellent wool canvas, heavy weight, evenly woven, and double-faced, which can be bought for \$3.25. It bites the color well and does not get stringy in hanging without a lining. Several weaves of linen can be bought as low as 30 cents for single width and \$2.00 for 50-inch. One piece of "ceiling" cotton canvas is 144 inches wide, and costs only \$2.75 a yard. It makes very good panels for wall hangings and large screens, and is perhaps the cheapest way of buying such material. The chief precaution to take in painting these cheap canvases is to have the material well stretched before beginning to paint. Otherwise the work will be apt to shrink unevenly in drying, and thus throw the drawing out of line. It is true, however, that in case of a dye painting that is to be steamed the cheaper ones are apt to absorb too much of the medium, which ought to dry upon the surface, where, in steaming, it helps the colors to be absorbed evenly. In the case of painting in oil colors these cheaper canvases are really helpful to a good effect for this very reason. The softer canvas absorbs the oil and lets the paint sink into the canvas, giving therefore a softness of effect that



SUGGESTION FOR THE FURNISHING OF THE VERANDA OF A COUNTRY HOUSE.

in powder, half a teaspoonful to the cupful of cement. This retards the setting for any length of time, according to the amount of marshmallow used. This cement can be colored any desired shade with dry pigments. To apply the cement, fill the crevices with a spatula before the work is rubbed down. Another way to fill the crevices is with enamel paint, applied with a line brush. Plenty of time must be allowed for the drying before the final sandpapering and polishing.

RICHARD WELLS.

will of itself aid greatly in the imitation of dye painting.

Speaking of steaming tapestry paintings reminds me of the way a clever woman friend steamed all her small panels. She fastened a "rose sprinkler" to the nozzle of the radiator, turned on the steam full blast, and held the panel over it until the work was done. But it is not easy work to do this so that the whole surface is evenly wet and no drops of water are allowed to condense on the surface.

The new water-colors for tapestry painting



SUGGESTION FOR A SUMMER HOUSE. BY W. P. BRIGDEN.

are very easily worked, and give a soft and delicate finish that is especially suited to small panel work or to painting upon a smooth surface. As there is some opaque in most of the colors, the effect is often very much like the ordinary water-color done in opaque. A little Paris White added to the colors will give a body to the work that often will be the very best method of producing variety in the tone and coloring.

In regard to flesh painting in tapestry colors many painters of skill employ three tones of shade tint, with which they model all the shades and half tones before adding the flesh tint and carnations. Mix three shades, each darker than the first. Wet the whole space to be covered with whatever medium is to be used, and paint a flat tint all over the shades and half tints. When nearly dry put in the shades with the next darker tone. Finish by putting in the strongest accents with the darkest tint. When thoroughly dry wash a flesh tint over all these tones as well as the bare canvas which has been left for the high lights. The carnation tints can then be floated in as well as the cool half tones of the flesh. Finish by putting in those accents of shade which serve to round out and tone the whole figure. This method is peculiarly well adapted to the technique of tapestry painting, and gives a perfection of tone and a freedom of handling rarely attained by any other method. As to the colors to be employed, each painter must choose for himself from among the many available palettes. In dye painting with oil colors Chinese Vermilion is a tint greatly in favor with many artists for the shade tint, Burnt Sienna for tapestry dyes and Raw

Umber for water-colors. Neutral Orange makes a good flesh wash for any of the above shades.

In tapestry, as in all other kinds of painting, the background must be carefully considered in point of hue, color, and values of light and shade. In the case of a figure piece this is of especial importance, as the whole ef-

tapestry canvas set into a carved wood frame. In the centre was a medallion painted with a composition of Claude Gillot's. Around this was a rococo border of shaded gold against dull tones of red, blue, and green. The whole effect was quite perfect as regards disposition of color and form, and was in perfect harmony with its surroundings.

E. DAY MACPHERSON.

#### DESIGN FOR A SOFA CUSHION OR CENTREPIECE.

THIS design offers a good suggestion to any one having leisure during the summer months to use it in making cushions for Christmas presents. A very handsome one may be made of a delicate tint of gray, green, or blue satin, working the flowers in a rich pink twisted silk, not too pale. They should be in solid, close satin stitch, the half-opened buds in the same color as the open flowers, the sepals or other leaves in green. The closed buds should show just a little pink between the sepals, or, for variety, a light shade of crimson. The sepals that fall back from the flower or bud should be in a lighter shade of green than the others. The leaves may be in a very close Kensington stitch, of a rich green color. They may be varied occasionally by outlining and veining, or a slight relief may be obtained by shading with reddish brown. Make the stems in right to left stitch, straight across.

Another sofa cushion, which would be very effective with furniture upholstered in light colors, would be of a rich red silk, the roses embroidered in ivory white or pure white silk. Some of the roses or buds may be merely outlined in white, showing as red flowers in the color of the ground. The edge may be finished with a red and white silk cord, or, if preferred, with one or two rows of narrow white satin ribbon, finely gathered. This can be bought by the yard or piece ready for use, and by drawing the silk run through the ribbon, the gathers may be made as full or as flat as desired.

For every-day summer use, pillows made of momie-cloth, burlaps, denim, linen, or a fine-meshed crash are serviceable. Any of these materials of a dark brown color may be embroidered with roses and buds in yellow, not worked so heavily as on silk or satin. A royal blue or sage-green momie-cloth, with red flowers, the leaves and stems in pale green, all worked in outline or tracery stitch, would also look well.

On white, gray, or ecru linen the design may be worked in any of the above colors in a firm, flat, not too heavy stitch. This can be laundried whenever soiled, and, if ironed on the wrong side, will look as good as new if the work is carefully done.

For variety and rich effect the flower petals can be worked, in any of the above cases, in chain stitch instead of satin stitch. This chain stitch is formed by making loops and sewing each loop down. It is similar to machine "embroidery stitch." It is much used in Persian and Turkish work.

For another change, instead of shading in the usual manner, you can use the same tones of color as in shading, but shot or mingled through one another evenly, so as to keep a flat effect. This is sometimes also called "shading," but improperly, since the only object is to give a play of color.

MONOGRAMS give such an individuality to one's pet treasures that their study well repays the time that must necessarily be spent in making them as attractive as possible. For water-color, as in placing a monogram on a book, make the drawing accurately with hard lead-pencil, and shade with color and gold, or three degrees of the same color, or the design may be laid in with gold leaf.

fect of the flesh tints depends upon the relief which is given to the figure and the proper harmony of tone. The light part of the background is generally brought against the shaded side of the figure, and the flesh tints are repeated in the background in broken tints; the coolest tints usually come against the flesh tones, the middle tints at the top and sides of the picture, while the warmest and darkest are at the lower part. Warm or cold grays in light, clear tones are valuable for all light pictures done in a decorative style. The following sets of colors, used either with or without white, make a very good combination for such backgrounds: Raw Umber, Raw Sienna, Rose Madder, Cobalt, and a touch of Ivory Black; Brown Madder, Antwerp Blue, Yellow Ochre, and Raw Umber; Venetian Red, Cobalt, and Blue Black; Vermilion and Cobalt; Emerald Green, Light Red, Raw Sienna, and Cobalt. Strong blues, such as Prussian Blue, are generally left for foreground work or draperies. If used in the background, they will be apt to throw it out of tone, as there will be nothing stronger to take their place in the foreground.

Some beautiful wall hangings are shown in fine ribbed tapestry canvas painted with boughs of peach and cherry blossoms. The background is in blended tones of blue and green, against which the pearly tones of the blossoms came out in beautiful relief. These curtains were hung on each side of a panel illustrating a Japanese love story, which was done in the modelled plaster work and colored in bright, clear tints, which were repeated in the blossoms of the painted tapestry.

A chimney back of a room furnished in low tones of color was fitted with a piece of wool



## ESTHETIC VALUES, TRUE AND FALSE.

FROM the typical country parlor, with its highly varnished furniture, its vivid flowered carpet, its chromos, and fancy wool work, to the city studio, with its faded draperies, tarnished brasses, dull-colored rugs, and antique furniture, there is a long range of æsthetic values in the matter of decoration. The owner of either establishment is at a loss to understand the other's taste. The artist shudders at the barbaric horrors of the farm interior, and the farmer wonders at the collection of rubbish allowed to accumulate in the studio. One is quite as sure as the other that he knows a pretty thing from an ugly one, and both are alike satisfied with their surroundings. Between these extremes is the large number who have advanced beyond the crude decorative ideas of twenty-five years ago, but who only dimly appreciate the beauty of studio effects. The majority of people are influenced in their taste by matters quite apart from true æsthetic values. Fashion, rarity, antiquity, and, above all, price, form their standards of selection. Among one class of people it may be the fashion to decorate plates with cancelled postage-stamps arranged in geometrical designs, while in another class at the same time there may be a craze for Royal Worcester. Accordingly, the mantelpieces in both cases are, respectively, laden with these decorations, and the effect pronounced "beautiful." Again, there is a rage for antiques. Attics are searched for old furniture, and to one piece of really fine design and handsome material are a dozen stiff, angular things utterly devoid of beauty. The case is more ridiculous where a householder is deluded into the belief that he has found an æsthetic treasure because the cost is written in three figures. His taste undergoes a curious change when he discovers that his so-called antique is fresh from the hands of the manufacturer!

Now, fashion, antiquity, and money value may belong alike to objects of beauty and objects which are ugly, and in neither case have they any effect whatever upon pure æsthetic qualities. Their presence cannot enhance or their absence detract from beauty. Our difficulty is in failing to discriminate these accidental features from true æsthetic values. As a matter of fact, many of the most beautiful decorative articles are things utterly without value in fashion, rarity, or antiquity. Take, for instance, the common field flowers, which, until within comparatively recent years,

were noticed only by poets and children. What flowers are more effective in color, placed in proper surroundings, than the white and yellow daisy or the yellow and black "ox-eyed" daisy? What rare and expensive hot-house ferns or foliage plants are more exquisitely graceful and delicate than many common grasses and sedges?

The time was when the upholsteries of a well-appointed house must all be of silk or wool, but slowly it is being discovered that for color, pure and simple, cheaper textures are often more effective, and the æsthetic quality of color being the real matter of importance rather than the accidental quality of cost, cotton upholsteries have now a recognized place in good society. For reasons of color, too, draperies often gain rather than lose by long use, so that faded and worthless from a pecuniary standpoint, they may have new qualities of beauty for æsthetic effects. The stigma attached to faded color by popular tradition is due to reasons quite distinct from considerations of color beauty.

In the way of drapery few things are more beautiful than old fish-nets. Their first purpose being for use, they were discarded as worthless when this usefulness was at an end. Then came the artist, whose chief business it is to regard things for their æsthetic values, and found in the despised net a material in soft neutral tints, which falls of its own accord, in whatever way it is held, in long, beautiful curves. In the course of time a fish-net has become the prized possession of every studio.

The influence of the studio is distinctly impressed upon fashion. It has become a fad among those who frequent studios to decorate their houses with odds and ends of bric-à-brac such as have been noticed in the haunts of artists. The custom is commendable where it is followed intelligently; but in this case, as elsewhere, imitation is dangerous without æsthetic judgment. A bit of old tapestry depends for its effectiveness upon the background against which it hangs and its immediate surroundings. What may appear very artistic in a harmonious setting may be

utterly tasteless in a different environment. The long and short of it is that taste is not acquired by the study of fashions or by mechanical imitation of others' decorations. Æsthetic values constitute a serious study, which is well worth pursuing for its own sake. Let beauty of line and harmony of color be the uppermost object in any decorative arrangement, and let these points be considered, not only in regard to each detail, but in regard to their relation to each other. Thus only can decisions be reached without the foolish prejudices of price and fashion.

ESTELLE M. HURLL.

## ENGAGEMENT TABLETS, WITH WATER-COLOR DECORATIONS.

THEY contain twelve pages, each page marked off for the days of the month. A ruler, T-square, and ruling-pen are required for this. Head the first page January, and divide the thirty-one spaces accurately, and number, leaving about an inch in each space for pencil records. Each of the sheets representing the twelve months may be differently decorated with floral effects or conventional borders. The idea of indicating months by appropriate landscapes is an old one, but very pretty when carried out with individual thought. The landscape should be small, and set in a panel at top of page. The month's flowers may be used. They change by locality, yet there are certain flowers that always represent months: as June, roses; December, holly and mistletoe; November, chrysanthemums; September, wild-flowers; April, arbutus; May, blossoms. A friend's fancies may be carried out to a delightful extent, as a favorite flower throughout, or a teasing, vague tablet, indicating how much we appreciate our friends, yet at the same time caricaturing a few faults and intimating that "we love them for the faults they haven't."

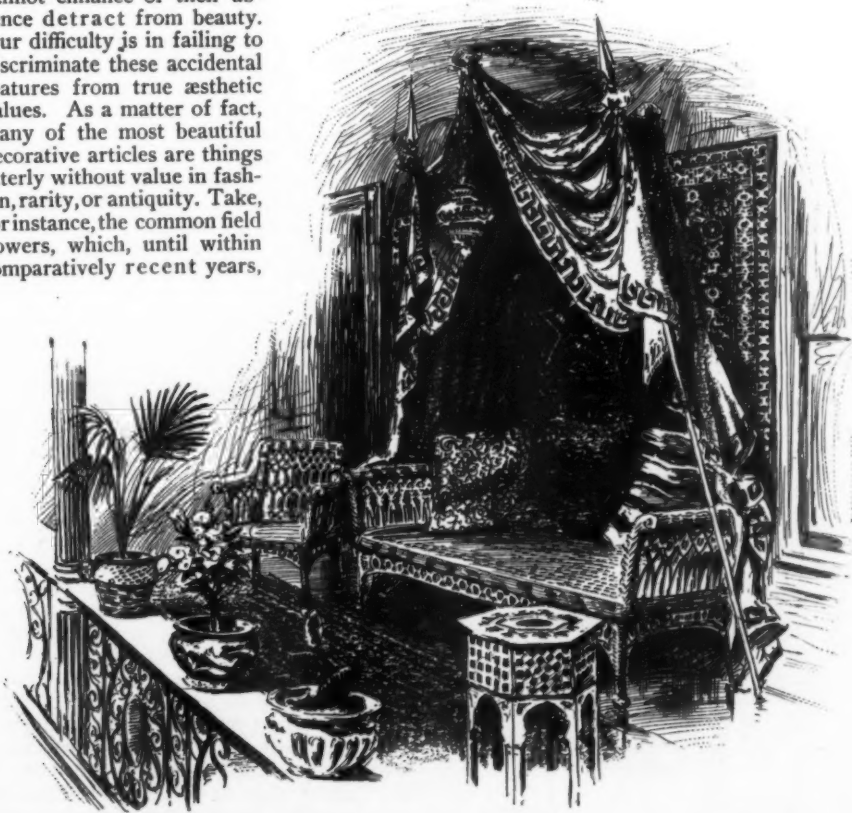
It is a useful and pretty decoration for any one to undertake. The tablets are really useful, not a desk encumbrance. When prettily decorated they are kept as souvenirs of the year's engagements. The twelve pages should be of fine cardboard and tied together, with the cover, by a large bow of ribbon at the top and a loop left at the back, so it may be hung up.

The chief decoration should be put on the cover, which should be of heavy water-color paper. The design for a portfolio cover (No. 1949 of the Supplement for this month) is the right size and a very appropriate decoration for a tablet. Keep the colors light and in simple washes, or paint in poster style in opaque water-colors. In either case, the conventional ornament may be in gilt. It comes for water-color work in china cups, and is used by just moistening with a wet brush. It is quite permanent.

A golf tablet would show scenes over the links and resting. It would need good figure work, and would bring in bright coloring.

SHELL TINTS on china may be realized by using rose lustre, and after firing putting a wash over with yellow lustre. As pink over yellow in lustre brings green, it is rather astonishing to see the wonderful opalescent colors obtained by yellow over pink. On a fluted or curved piece of china the colors may be very varied, and reflect rainbow tints by using the colors heavier in places, by covering a light rose tint with a stronger wash of yellow, or a very thin yellow wash over a heavy pink. It is possible to get a perfectly even tint on a plain piece of china by padding each color smooth. Do not change the pad while tinting. The prettiest grade of this combination for even tinting is a rather strong tint of rose, fired, and a thin tinting of yellow. It is like the rose color one sees in sunsets.

FANNY ROWELL.



FURNISHING FOR THE VERANDA OF A CITY HOUSE. BY W. P. BRIGDEN.

# THE CERAMIC DECORATOR.

## THE ART OF MINERAL PAINTING.

### IX. GOLD.

GOLD is the next item to be considered, and the most expensive about the whole work. The outfit consists of a piece of glass—four or five inches is large enough—ground glass is best, two red sable brushes, one No. 2 long rigger, and one No. 7 round, and a horn knife. All these are to be kept for this purpose alone. When you have finished work scrape the gold together, dip the brushes in clean alcohol, roll to a nice point on the glass, and lay all away in a tight box or drawer protected from dust.

In addition to the above get an agate burnisher and a glass brush, also for burnishing. The latter is made of spun glass, and must be used with gloves, for the little particles of broken glass get into the hands, and will be painful for several days.

The gold is usually furnished ready ground in oil, and placed on a small piece of glass enclosed in a box, but it can also be had in powder, which is preferable. The best gold is light brown in color; the cheaper grades are heavily loaded with Lamp Black or some similar adulteration to make bulk. This is a case where it is no economy to buy a cheap article. There must be a certain percentage of the pure metal in a given quantity, and it is folly to expect to get a dollar's worth of gold for fifty cents. A thin but solid coat of good gold will produce a bright metallic surface, while the cheaper grades must not only be laid on heavily, but generally need a second coat.

If the boxes are preferred, heat the small glass slightly, and remove the gold with the horn knife to the larger slab, then grind up thoroughly with a few drops of turpentine. The powder gold comes in little paper packages of one pennyweight. In using, put this on the slab, and grind it with fat oil, in the same manner as dry colors; use just enough oil to stick it together, but by no means thoroughly wet it. Then thin with turpentine, and grind up with the knife. It should need nothing more. But some gold is gritty, and in that case a muller must be used. Keep a very small one for the purpose. There is danger of a slab that is used for some time getting too oily, as the constant wetting up is making more oil all the time, by evaporation. When this happens the glass must be flooded with alcohol, which will run the oil to the outside, where it can be removed. But in using the powder gold this matter is entirely under control, as one can use as little oil as the case calls for.

To gild raised ornament, use the small brush, and have the gold just wet enough to flow freely. The work must be very neatly done—lines kept of one width and outlines clean and sharp. Do not let the brush get overloaded. Keep a small bottle or ointment jar for alcohol to dip the brush in. The gold that settles to the bottom can be removed from time to time to the slab. To gild edges, use the large brush and have it moderately well filled. Having first wiped off the china with alcohol, hold the plate

in the left hand and, beginning on the right-hand side, carry the flat of the brush along the edge, making an even line on the inside. Be careful not to lay it on too thick, for it may scale off in firing. Go all the way round, then start on the left side, and make the band even on the under side. In gilding handles see that the china is well covered, but not too oily. This also causes it to blister; it should dry dead. Always dry gold over heat before firing. If the china is made too hot to touch, it should be enough.

The enamels can be put in for this firing, taking care not to touch the gold. Use for this a mixture of one part English white enamel to three parts Aufsetzweise (German white enamel). As they are in powder, the proportions can be easily made, and this will stand a very hard fire, or a second, if necessary. Treat this in exactly the same manner as the raising, grinding the two together first in alcohol. When this has entirely evaporated put the powder in a bottle and keep it corked. Wet only the small quantity that is likely to be used at once with oil of tar, observing the same proportions as with the raising, and place the dots in the same manner. In most cases the white may be tinted with tube colors, but it is sometimes better to use other colors of enamel for the purpose. Always remember that enamel will fire up

many degrees darker than it appears at the time. Besides filling in the settings prepared for it, enamel can be used in many other ways—a close row of small dots to edge a cup and saucer or to finish the edge of a tinted plate. Simple combinations of dots and tiny drops will make a lace-like effect. Sometimes a lattice made of tiny dots of white on white, or a tint on tint, relieves a blank space; ordinarily, little scrolls and daisy-like flowers on a tinted ground. Another charming effect, but which requires considerable skill, is made with the white alone on underglaze blue in small flowers and leaves, which are modelled with the enamel, using it thin for shadows; the blue shows through, while the lights are made quite heavy. In connection with little garlands in raised gold and a decoration in colors on the white china, various odd pieces can be had in underglaze blue, having panels in odd shape, to be finished with rococo ornament, that would be well adapted for this.

After firing scour the raised ornament with the glass brush, using a circular motion. Do the edges with the agate burnisher, having first rubbed them off with a soft cloth to remove any particles of dust that might scratch the gold. Hold the work in the cloth, as it is better not to have handled the gold before burnishing. Keep some burnisher's putty on a piece of leather to polish the agate.

Etching a plain surface of gold is done with the point of the burnisher. It requires a steady, firm hand, as no slip of the tool can be remedied, but very bold, brilliant work can be made in this way.  
E. C. DARBY.

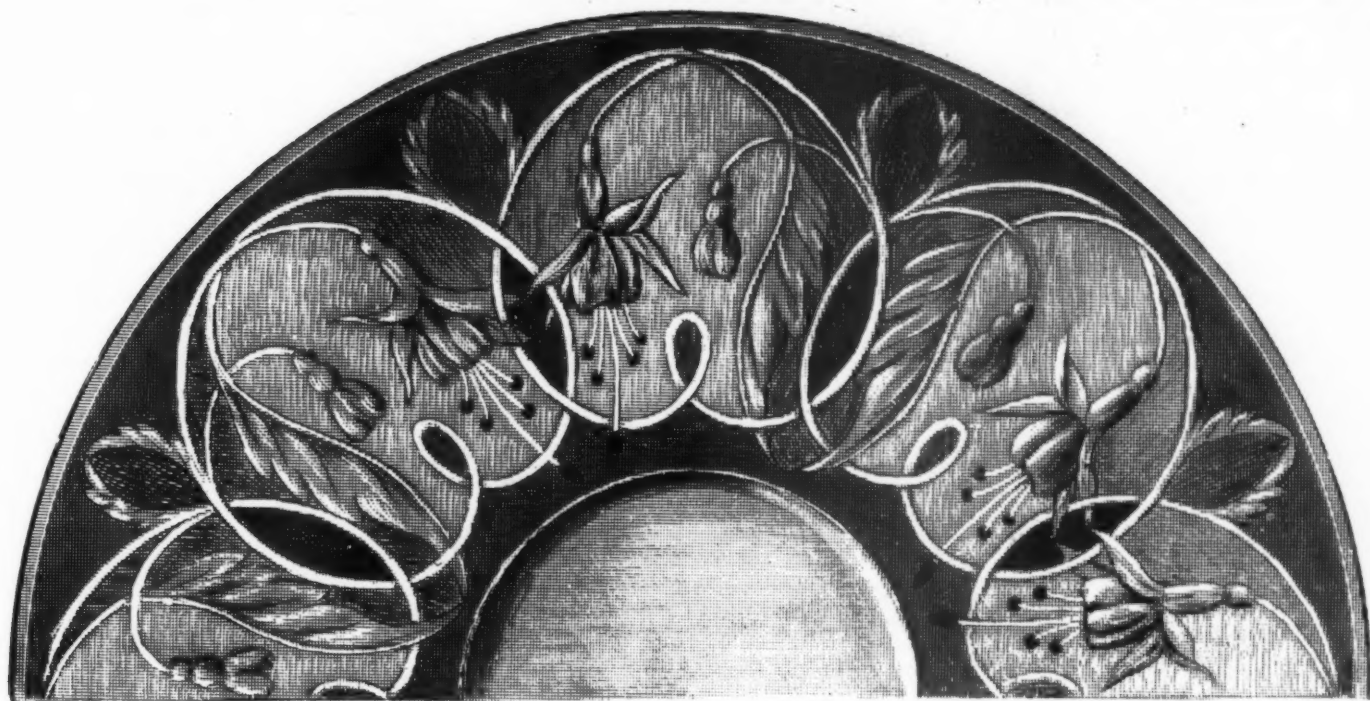


DAFFODILS. DECORATION FOR A VASE.

VASE WITH JONQUILS.—Tint with light green lustre on the vase. Dry only slightly in an oven, then sketch the design with India ink. Take out the lustre by a pointed bit of muslin with alcohol. The muslin should be only moistened with alcohol, not wet. Study the design, and plan to have some flowers darker than others, and be careful to keep the high lights. On a few of the flowers put a delicate wash of yellow lustre and in the heart or centres put the lustre heavier. Lay in a few of the long leaves with dark green lustre, which is not necessarily dark, but is of a bluer shade of green than light green lustre. Arrange the conventional ornament at the top representing jonquil shapes with paste. Leave a centre in each for yellow or white enamels.

The vase is now ready for the first fire. Do not be worried if the light green lustre is not a pretty color when it comes from the kiln the first time. A second tinting of light green will make it quite perfect. By the first firing we get a lustrous quality to nearly the whole vase. After retinting the background as described, finish the painting with colors, in the general manner of painting jonquils, using Silver Yellow, Albert Yellow, Moss Green, Deep Green, and Copenhagen Blue. Put a little Blood Red about the joinings of stems with flowers and Yellow Ochre. The shadows incline to green in the yellow flowers. Leave some of the glistening quality of the lustres in flowers and leaves.





THE CONVENTIONALIZED FUCHSIA. DECORATION FOR A PLATE. BY ARTHUR W. DAWSON.

## SOME HINTS BY MRS. M. J. SHAW ON FIGURE PAINTING IN MINERAL COLORS.

"If you have not had thorough training in drawing, don't attempt figures."

"You may trace a hand, but if you have not knowledge of the construction of a hand it is impossible to get the correct feeling. You will find yourself putting draperies and flowers about the hands to hide defective drawing. And this is advertising the fact that the drawing is not there."

"Although there is no limit to what we may try to do, there is limitation to our ability. It would of course be very gratifying if one could do everything, but then life is too short to do everything well."

"You cannot have the same love for figure painting as if you had worked from nature. Then the tediousness disappears."

"Don't mind how long it takes to do a thing right. Great patience is needed to work at a picture or single figure in mineral colors until you get it right, but the color should be right from the beginning."

"I like the French figures on china—the dress of the Empire period particularly; but in copying from them be sure you copy from figures that are well drawn."

"Of course the first thing about the figure is to outline it properly. Make your figures stand well and sit well. Unless you understand the construction of the form the figure does not hold together. The main shadows in the figure and draperies must be marked. The color must not be put on too heavy at first."

"I like groups of figures. They interest me. Some people think one figure is more elegant. I do not. I like something that gives an idea—something with movement. The shadow should not be a deeper shade of the same color. It should usually be a contrasting color. For instance, if it is a cool color, it should have a warm shadow. If warm color, like rose, it should have a cool gray shadow. Just as the laughing, jolly Dutch yeomen suit the steins in underglaze painting, do I consider that the delicacy and daintiness of the French figures suit the overglaze painting. Here is my palette, which consists of ten colors: Canary Yellow, Yellow Ochre, Blood Red, Carmine Purple, Pompa-

dour, Black, Deep Violet, Green, Turquoise Blue, Flesh Red.

"Greens are not vivid if you learn how to manage them, but you must study harmony of colors. In the gray of white draperies there should be some Yellow Ochre. It would be too cold a gray without it. Fire very hard the first and second time. After that fire lighter. I do not care to have the colors stay open too long. I like to work over dry painting. I do not fire every time I paint over. I dry it thoroughly and paint more."

## NOTES ON THE KILN.

THERE are as many ways to stack a kiln as to pack a trunk. Just putting the china in and turning on the heat is not all. It seems very little trouble to pack a kiln and fire, but it is really anxious work, although fascinating, and the charm of firing grows more and more, although I really believe that china painters become rather nervous. Perhaps it is best to caution one to guard against nervousness. Do the best you can, and do not worry.

Pack the kiln without the presence of guests or pupils. They will ask questions, and it is distracting. Individual plans will develop with the various combinations of china that must all be well placed. Put the china to be fired in a row near the kiln, com-

mencing the line with pieces that need the hottest firing. Then when the kiln has been heated, place the china carefully, saving room, and yet not crowding.

You will soon learn which is the hottest part of your kiln. The gas kiln is hottest at base, and one side may be hotter than another. The oil kiln as now used has most heat at the back, but it is possible to get an even heat throughout the kiln by slow firing with quick culmination. There are more pieces broken in packing than in firing. If the heat is developed gradually, and the oven left to cool naturally, the only chance of breakage is by a flaw in china, or by too close packing—not leaving room for the china to expand. If a stilt slips and a tray or plate becomes wedged, it will probably break during the cooling process. If, when unpacking, a piece is found clasped in this way, heat the kiln again, without closing, and try to loosen the china gently.

Stack slowly and thoughtfully, realizing that decorations may be ruined by touching another piece. Belleek must stand alone and without stilts. One kind of Belleek adheres to anything. Even a stilt will take a nick out. French, English, and German china may all be stacked with stilts between, or even letting edges touch where there is no gold or color to be taken off.

"I would get up early these warm mornings and fire before the day gets so warm," said one of my country pupils.

"My dear," I replied, "you would if you managed the gas companies. In most cities there is not sufficient pressure in the morning." Natural gas has its advantages.

The word "gradual" seems identified with china-firing. Let the heating be gradual, or the firing pot may crack, and so may the china. Increase the flame gradually. The only thing sudden is the turning off of the gas when it reaches the degree of heat desired, but even then let the cooling be gradual, or you may be sure that all of the Belleek, and much of the rest of the china, will be cracked.

The increase in the feeding with oil must be very gradual in an oil kiln.

Cover the body of the kiln with asbestos. It will keep the heat in, and help the firing instead of making the room unendurably hot.



DECORATION FOR A BONBONNIÈRE OR UMBRELLA TOP.

The second firing lid usually comes covered with asbestos, and the whole kiln may be arranged in this way. Not the firing pot, for that would not allow the heat to get in, but the outer covering of the kiln. To cover with asbestos, first surround the kiln tightly with a wire netting. Mix asbestos in water until it forms a dough, then with a trowel plaster the surface. It may be painted with asbestos paint. The outer lid should be plastered with asbestos in the same way, only the netting is not necessary, as it is a flat surface. It will make a great change in the amount of heat thrown out.

A BACKGROUND laid on by the grounding process may be made higher in glaze with-

#### ORIENTAL DESIGN OF FUCHSIA.

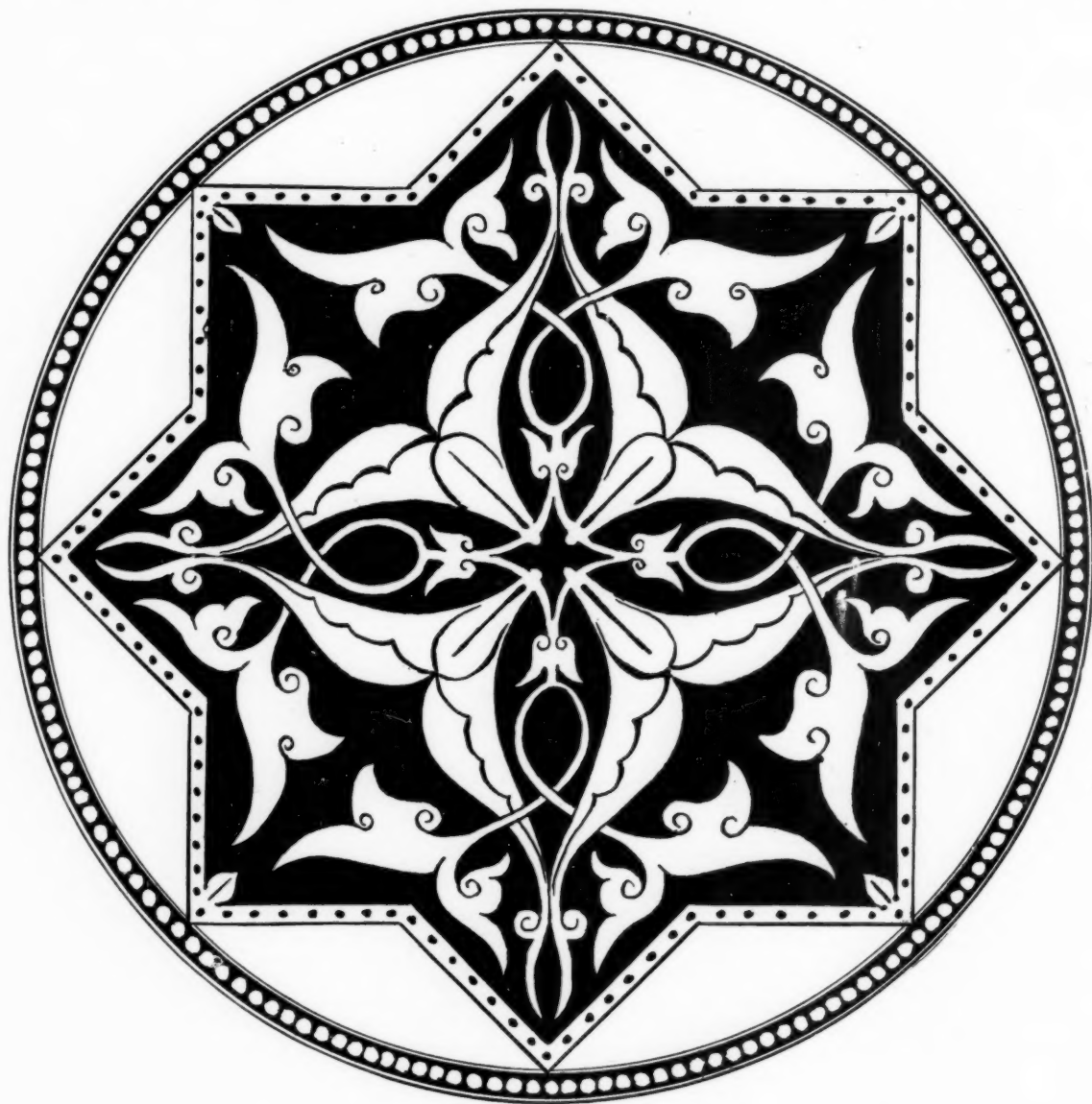
THE pendulous grace of the fuchsia adapts itself very prettily to a decoration on china, and it is in harmony with the circular forms of the interlacing panels. Four colors are suggested in the design by different grades of tints. Be sure to lay in the colors on the leaves with the feeling of drawing the real leaf of the fuchsia. Study the natural flower to get familiar with its shape. The flowers may vary a little, but the geometrical shapes that hold the design together must be absolutely accurate. It is not an easy thing to draw, but when once spaced on the china this is a delightful design to work out, for the detail of combining flowers with Oriental

the curved effect of the fuchsia leaves, shading with a pink tone. Inlay the flowers with different tints of pink and violet enamels for petals, and with cream-colored enamels in fine projecting lines, and use pink and violet enamels also on the leaves. Border the plate with dots of paste work and enamels combined.

For an Oriental effect, introducing more colors, use Deep Blue, Blood Red, Orange, and Green, but in any combination let the plate be one decidedly representing enamels.

#### NEW THINGS IN CHINA PAINTING.

THE sprays of flowers peculiar to Dresden china are always pleasing decorations.



ORIENTAL DECORATION FOR A PLATE. BY ARTHUR W. DAWSON.

out affecting the durability of the color by a "dusting" of powdered flux. After the oil has taken all the color it will seem to hold, dust the powdered color on as usual with cotton or a long, soft-haired brush, and after any loose particles have been removed dust flux over it. Enamel powder dusted on has a wonderful effect also. The beauty of the process of rubbing flux into the color is in the combination which the firing brings out—a very brilliant glaze—without changing the touch of the color to the china. By this "touch" we mean that if too much heavy color, heavily fluxed, touches china, it may blister and sometimes flake off, causing blemishes that are beyond repair.

motives and shapes seems to give life to the work.

The treatments given in previous Persian and Russian designs are suitable for this one. I would use a great deal of flat enamel work in combination with paste and gold, especially on the flowers and leaves. Also the circles may be of enamels, outlined with fine paste lines. The paste work must be of the daintiest and finest around the lines, the leaves, and the flowers.

A royal scheme of color would be to paint the design in six or eight tints of purples, violets, and pinks. Let the body of the plate be of Royal Purple and the background of flowers of a lighter shade of same color. Give

Sketch the little bouquets very lightly with India Ink. Paint in the roses faintly with Rose Lustre, violets with Violet Lustre, tulips with Yellow Lustre, the leaves with Celadon, Light or Dark Green, and blossoms with Ivory Lustre. Marguerites or small chrysanthemums and asters may be painted with Purple or Ruby Lustre. The object is to have a lustrous effect intermingled with the painting, so that it will sparkle and catch the light prettily. Lustre painting is at its best when mingled with colors less glazed.

After the local tints of the flowers are laid in with lustres, fire and finish with Dresden colors. Add to the first laying in of the flowers, perfect their drawing with color, and



paint over the lustres where it is needed to correct shapes.

Tip the tulips with Carnation. Deepen the ivory blossoms with Yellow, and indicate the centres with Rose and Violet. The greens may be deepened with a wash of Green Lustre, or of Yellow, and finish with bluish color for the backs of leaves. Yellow Lustre over any fired lustre makes it more brilliant.

Only experience with spotted lustres will make one careful to protect the work from dust. Best borders are those that are put on while the kiln is heating, and then directly fired—actually dried and fired as soon as painted.

For small effects in lustre, one need not be so careful. If on a plate, turn it upside down until you are ready to fire. Even teachers tell me that the upper parts of their china show spots in the lustre, while underneath they are perfect. It is dust, tiny particles that cannot be seen, that accumulate in a few hours, that would not have any effect upon padded backgrounds of colors, but are quite disastrous on lustres. Dust does not seem to get into the lustres while they are being put on; it is the accumulation on top that should be avoided. I always dry lustre, golds, and colors in a studio oven and then wrap in paper until I am ready to fire. When painting lustres where an accurate shape is desired *warm the china*. It will keep the lustres from spreading. I would advise this when painting the Dresden flowers. For tinting, have the china *cold*. It will keep the lustre open longer, and secures a smoother tint by giving more time for padding.

Did you ever paint a poppy in water-colors? You are fortunate if you can secure the large single varieties, of white, lilac, pink, and red. Notice how the dark centres heighten the effect of the other colors. To shade the white ones, use Ivory Black, a little Blue, and a little Lemon Yellow. Can you make the shade delicate enough to show against a white background? A background of olive, made with Indian yellow, black, and a little blue, will throw them out well. Load your brush with color, work carefully around the edges of the flower drawn, then with a clean brush full of water drag the color from the flower toward the sides of the paper. Do you not see the effect will be a shade behind the flower, that will cause it to stand out in relief?

#### DOLLS' CHINA AND CHILDREN'S TEA-SETS.

THEY are beautiful little shapes, yet they are seldom prettily decorated. The imported sets are usually just bands of color, edged with gold. As the dishes are very small, they need the daintiest style of decoration. Grace-

for children to use. The child's monogram in forget-me-nots and gold would be very pretty, with a border of forget-me-nots. Any of the small flowers, with light colors, could be used. They might be painted over the china in Dresden style. Little white blossoms against light blue or pink background would be pretty, or small violets, painted directly on the white china.

"Of course you cannot make fine lines—look at your brush clogged with paste." The student was in despair, with a hopeless and dejected look, which might be known as the "china-face," so pathetic it is when things will not go right. She was learning to put on raised paste in scroll lines; but the trouble was really mostly with the brush. The paste hardens so quickly in it that unless handled expertly, and kept pointed continually, it refuses to work. The hairs of the long liner, of which there are only about a half dozen, will strike various angles and refuse to meet at the point; consequently, the scrolls become reckless things, anything but pleasant decoration, more like gyrations of snakes than the beautiful shapes of the Marie Antoinette period.

Use the brush like a tool in laying on paste. It must be kept pointed, and the paste or enamel picked up on the point. When the work is over, wash the brush in soap and water, and point. When the same brush is used for flat gold, keep it pointed by turning it on the palette, and do not let the gold dry on it. Wash it always after using. The mite of gold lost goes in the turpentine kept for gold only, and can be used again, while the brush would harden and be useless if the gold were left in. The brush, as well as the pen and the sword, to serve their proper use, must be kept in good order.

Hold your design together without getting hard lines. The sketchy beauty of the flowers of Madeleine Lemaire are charming for china, they are so exquisitely grouped; the darks are effective strokes, not black spots. She gets a sketchy feeling of nature in all her work without showing laboriousness. The secret is that with all her talent and experience she always works from nature. Study her work and see how gracefully she groups flowers. Always choose your flowers with due consideration to the size of the object you are decorating. For large vases or jardinières have large flowers, and vice versa.



DECORATION FOR A PANEL. FOR EITHER TAPESTRY OR CHINA PAINTING.

ful forms and beautiful coloring cultivate a child's sense of the artistic, and many mothers and sisters who paint china will enjoy adapting their ideas to these small and dainty shapes. We suggest to the professional china painter that there is a great demand for these sets, and that they bring a good price.

The much-abused forget-me-not is very appropriate for the decoration of small dishes

## CORRESPONDENCE.

*All manuscripts and designs sent to The Art Amateur on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.*

A. B.—For a beginner in water-color some artistic piece of still life well placed is the best subject. Choose something with a simple form, and arrange that there be a distinct shadow over one part. Make a careful drawing in pencil or charcoal, and when you commence to paint forget color, and you will avoid the greatest fault of the beginner. Look instead carefully for the values—that is, all the differences between every light and dark and their relations to each other. Color comes of itself. You would not naturally paint a green vase yellow, but to show how far the vase is from the background, where the light comes from that strikes it, and to give its round form, requires close observation and skill. So you do not try for the exact shade of green of your vase, but think immediately what the lightest thing is in the whole subject, whether it is in the vase or the background you have placed it against, then where the darkest shadow falls, thereby at once giving its form.

It is a very good plan for a beginner to look for the three most important values only, and lay them in with a flat wash. You will be charmed to find how much you can accomplish with three tones. Look at your subject carefully. Make up your mind what you are going to do, then do it with plenty of water quickly and boldly. Use a simple palette. Eight colors are all that you need, and do not spend time mixing them. The purer your color the fresher the result. Use a large, firm sable brush, and have a rag in your left hand. A well-known painter remarked recently that a nice rag was his best friend. Use it to wipe your brush when you need to take water from the paper quickly. Never take it up with the rag itself. If you would avoid the muddy sketch of the beginner, remember to have three things—values, decision, and water.

## WATER-COLOR PAINTING ON SILK OR SATIN.

F. V.—For painting on silk or satin, as in water-color painting, the outline of a design must be very lightly sketched in, and the hard line produced by using the carbonized paper dispensed with if possible, but if not, made as faint as can be to show. As no Chinese white ground is laid on before the working is commenced, it is impossible to get rid of hard lines, but if these show in the petals of a flower or upon other light parts, they spoil the appearance of the work. Commence by laying down a flat tint of color that matches the lightest shade on the petal or leaf; then mark out the shadows—use neutral tint for all the soft shadows, but add to it, when upon white and light petals, a little warm coloring to correct any harshness. Mix the colors evenly on the palette before applying them, and see that the brush is full of color, so as to produce no streakiness in the work. After the shadows are all well indicated, paint over them in the natural tints of the flowers and leaves, carrying the color up from its lightest to its darkest tone, and blending the various shades into each other by stippling them over with a dry brush. Be careful to arrange that the highest lights come close to deep shadows where great prominence to the object is wanted, also to make all the edges of the leaves or flowers soft, and without hard markings; the leaf or petal in the strongest shade must always have a light close to its edge, and a light as its background, and if these are omitted a hard appearance is at once given to the tinting. A little ox gall is useful to help the flow of the colors, and when the work is finished a wash or glazing of transparent color over the whole of a petal to harmonize any crude tints is desirable. Gamboge, as it is a bad drier, should never be used. A glazing of Cobalt over the deepest part of a crimson rose, of Scarlet Lake over yellows, and madders over light shadows is good. As a last painting, work in Chinese White in the highest lights, and pass a wash of gum over the deepest shadows. For sea views and for landscapes, paint as in water-color painting.

The following colors and flowers are given as examples of coloring: For a yellow jonquil, work with Chrome No. 1 for the flat tint, use Neutral Tint for the shadows, and finish the flower with Indian Yellow and a little Burnt Sienna. For a red rose, make various tints with Carmine, shade with Neutral Tint and Purple Madder, work in white at the very lightest parts, and Cobalt over the darkest. For narcissus, use Yellow Ochre and Chrome No. 1 for the centre parts, shaded with Roman Ochre and Burnt Sienna; for the white parts lay on Chinese White and shade with Indigo and Indian Red,



to which add a little Yellow. For large daisies, lay on a coating of Chinese White, and work in Neutral Tint shadows, also shadows made with Chrome Yellow, and a little Black; for the centres of the daisies use Cadmium and Indian Yellow, and shade with Neutral Tint. For Canterbury bells, use Cobalt, mixed with White and also pure, and shade with Neutral Tint and Carmine. For cornflowers, use Ultramarine and White, and shade with Indigo, Crimson, and Black.

Another method of painting upon silk and satin is to sketch in the design, and to color it with the various shades of one color only. This effective and easy manner of painting requires little knowledge of the art, and depends for its success upon the truthfulness of the drawing and the selection of harmonious tints for background and painting. For lemon color and pink shades of silk, paint in Sepia or liquid Indian ink. For pale blue silks, take Cobalt and shade into Indigo. For lavender silks, use Crimson. For old gold silk, use all shades of browns. For black silks, use white, gray, yellow, and pink shades. Add Chinese White as the highest light to all these colors.

## OIL PAINTING QUERIES.

MRS. C. D., Norwich.—In painting, the colors are not measured out in certain fixed proportions and then mixed together by rule to produce the desired effect, as your question would suggest. The artist depends upon his trained color sense to decide how much or how little of the crude colors are to be combined to produce the proper results. To represent the transparent pulp of an orange, first lay in a general local tone of creamy light yellow, qualified by a delicate gray; for this use Light Orange Cadmium with a great deal of White and a very little Raw Umber. In the shadows add Light Red and a little Ivory Black. The high lights will be very sharp and almost white. Study the effect closely from nature, and compare the yellow of the outside rind with the tone of the pulp inside the orange; observe also with attention the creamy white under skin which separates the rind from the juice. Mix for this White, a little Yellow Ochre, and a touch of Vermilion, qualified by the least quantity of Ivory Black. When the sun shines through the pulp you will notice a brilliant tone of yellow, which is made with Orange Cadmium, and a very little White; if the orange be reddish in quality, add a little Vermilion, qualified by Raw Umber. Remember always that it is the contrast of the proper lights and darks which give brilliancy. Paint the seeds with Cadmium, White, and Raw Umber, adding a little Burnt Sienna and Black if they are in shadow. In painting fruit or flowers it is well to have an assortment of both bristle-brushes and flat-pointed sables, as both, large and small, will be needed. The "chiselled" or toothed brushes are not used by artists generally, and are, in fact, almost obsolete. To paint the whitish velvety "bloom" on certain flower petals, first lay in the local color of the flower, and then add the touches of soft gray while the under paint is still wet, using a fine flat sable. Do not blend these tones.



SUGGESTION FOR A PUNCH-BOWL. FOR E. B. A.

P. F. J.—The English names for the French colors are as follows: Blanc d'Argent, Silver White; Cadmium Clair, Light Cadmium; Cadmium Moyen, Medium Cadmium; Cadmium Foncé, Dark Cadmium; Garance Rose, Rose Madder; Garance Foncée, Madder Lake; Bleu de Cobalt, Cobalt Blue; Outre Mer, French Ultramarine; Vert Émeraude, Emerald Green or Viridian; Laque de Fer, Raw Sienna.

A. T.—To paint in oil the rich golden yellow of the Maréchal Niel rose, use Cadmium White, Raw Umber, and a very little Ivory Black to lay in a general tone. For the shadows add Madder Lake, and a little Cobalt and Burnt Sienna to the above colors. Study the reflected lights carefully, using a little Light Red, Vermilion, and Yellow Ochre where more warmth is needed. The brightest lights are made with Light Cadmium and White, toned with a very little Raw Umber and Black. For the leaves use Antwerp Blue, Cadmium White, Vermilion, Raw Umber, and Ivory Black, adding Burnt Sienna in the shadows. For the Jacqueminot rose, which is a rich, deep red, use Madder Lake, Vermilion, Raw Umber, and Ivory Black with White when needed. Add a little Cobalt in the half-tints, and use Burnt Sienna in the shadows if necessary. Study the rose from nature and note the reflected lights and different values.

S. L.—It is not likely that such a thing exists as "a good scheme for flesh tints." Flesh is not an arbitrary color for which a recipe can be given. It varies as much as the characters of the persons painted, and to pretend to recommend to you such a combination would be not only misleading but insincere. The best that can be done in reply to your question is to enumerate the colors employed in the study mentioned—namely, for the flesh in the shadows and half-tints, Black, Raw Umber, Light Red, Madder Lake, Yellow Ochre and Cobalt, using always a qualifying amount of Silver White. For the flesh in light, Yellow Ochre, Light Red, Madder Lake, and Cobalt, qualified, as before, with White. For the hair, Black, Madder Lake, Cobalt, Burnt Sienna, and Raw Umber. In the high lights leave out Burnt Sienna, and, if necessary, use Yellow Ochre.

## SUNDRY QUERIES ANSWERED.

S. F.—Dainty bric-à-brac is appropriate to a china-painting studio, but should not be an encumbrance. A kiln is scarcely an article of decoration, but it may very easily be made so. If the kiln is a gas one, it is not necessary to have the chimney pipes in place always. They may be detached, and when the kiln is not in use it may be draped with a fall of Oriental silk, and serve as a pedestal.

C. E. A.—In museums of art we see antique pieces of mahogany, cabinets, and tables with china inlaid, and surmounted with brass handles. The same shapes of china are made now—small panels and ovals, usually used for miniatures. For decorative effects in ornamenting furniture they should be painted with landscapes and Watteau figures, or with cupids and flowers. The Verni-Martin style of desks and cabinets are appropriate for china panels. The peculiar bluish greens and browns so much used in that style may be put on the china in highly glazed color, and roses and small flowers painted into the background. The china should be set accurately into the carved furniture with solid brass or gold-plated mountings.

H. I. T.—A good inscription for a stein would be  
"O jolly, jolly present time,  
So full of joy, thou sure art mine.  
Old Lang Syne's so far away  
He's little joy for us to-day."

H. C. W.

J. G. W.—Your woodwork, if painted of a very deep écu, would harmonize, as to color, with green paper, but would be likely to give a rather dull general tone for a parlor lighted like yours from the east. We would suggest a lighter écu for ceiling and pilasters, helped out with a little gilding on the capitals of the pilasters and the stucco work of the ceiling. Would recommend also the use of a dull old rose or liver color as the predominant color in the curtains. You would thus start with a full but subdued color harmony, which might be varied almost at will in the furnishing of the rooms.

S. S.—Among cultivated white flowers, lilies-of-the-valley are very tempting, especially if one is using water-colors. A beginner in flower painting, however, is not likely to make these dainty, perfect little things look natural without working them up too minutely. Flowers that can be produced with more freedom of hand are better. Some that are made up of small flowers are in such compact form that they may be treated almost like



large individual flowers. The snowball is a good example. This must have its inner greenish tint laid in first, broadly, if oils are used, and marking interstices only, if water-colors are used; then the numerous small flowers are developed—that is, touched in with a view to their general effect. The main thing is to secure the correct proportions of light and shade upon the cluster as a whole. Let some of the clusters or cymes nod, so as to show the delicate lines of green at the base, and they will appear less solid. The snowball suggests many other flowers that may be treated similarly. In whatever shape the clusters of fine flowers may be presented, if they are at all compact, they may safely precede double flowers. This practice with flowers that are white, or nearly so, will train the eye and prepare the student to take up bright colors and do justice to their various shades and half-tints, thereby avoiding the crude effects that are too often seen.

A. G.—(1) You may improve your memory by reading short passages on any subject that interests you and then writing down the substance of them from memory and comparing your production with the original. Again, you may describe, in writing, things which you have seen, and afterward compare the description with the reality and take note of any important points which you may have forgotten. The practice of drawing from memory is excellent to fix the shapes of objects in your mind. (2) An art critic is properly a person who has seen a great many pictures and other works of art, has compared them, and learned to know the special merits of certain periods, schools, and individual artists. After he has acquired such knowledge at first hand, by actual observation, he may add to it and revise his opinions, reading what others have written. But to begin by reading Ruskin, Taine, and others without having seen the pictures, statues, and buildings of which they treat, would be only to fill his mind with absurd notions, which he might later have some difficulty in getting rid of. We do not here speak of the ordinary newspaper "critic," who is simply a reporter, and who writes gossip, not criticism. (3) A general notion of the history of art may, however, be obtained from books and photographs. We have given in our numbers for 1896 a series of articles on "Expression." We have published several studies of negro types, such as you desire, and are now publishing a carefully written series of articles on elementary drawing.

## NEW PUBLICATIONS.

CLAY MODELLING, by Anna M. Holland, is a book mainly for teachers, in the introduction to which the author treats of the use of clay in education and gives practical hints on the series of designs for progressive study, the plates illustrating which form the greater part of the volume. These are intended to give good habits of work and control of the hand, and, no doubt, are useful for that purpose, but most of them are far less artistic than the Japanese designs for the same purpose, which we have recently illustrated. We do not recommend the adoption of Japanese models; but why cannot our instructors bring together as good a set of elementary models from the immense field of European decorative sculpture? (Ginn & Co., 80 cents.)

THE FIRST BOOK OF BIRDS, by Olive Thorne Miller, though intended for children, will prove agreeable reading to most grown persons. The author does not regard a bird as, primarily, something to be dissected and defined. She pays more attention to the soul of the bird than to its body, and her pages on the bird's home, his language, education, travels, affections, and intelligence, show a true insight into bird life. Still she does not neglect the knowledge which satisfies the mere scientist, and her chapter on how the bird is made leaves little to be desired as a basis for further study in morphology and classification. The illustrations are excellent, particularly those printed in colors. These last are, indeed, among the best examples of photographic color printing that we have seen. The publishers are evidently aware that the process requires artistic supervision in the choice of colored inks. Given this, it provides very delicate half tones and gradations, as may be seen in the plates of the Cedar Bird, the Robin, and the Meadow Lark. (Houghton, Mifflin & Co., \$1.25.)

PLASTER CASTS AND HOW THEY ARE MADE, by Frank Forrester Frederick, Professor of Art and Design in the University of Illinois, tells art students and amateurs how to take plaster casts of their own work. The author also explains the differences between good and bad casting in a manner which may open the eyes of some of our school superintendents who appear to think that any cast

is as good as any other of the same original. The book includes much more than its title would lead one to expect, since it treats intelligently of wax and sulphur moulds, elastic moulds, the use of modelling clay, coloring and mending casts, and so forth. It is illustrated with diagrams and pen drawings in the text. (New York: W. T. Comstock, \$1.50.)

## A FREE TRIP TO THE PARIS EXPOSITION.

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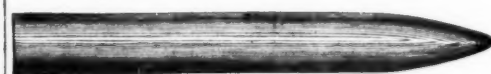
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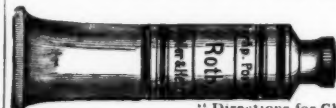
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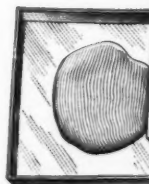
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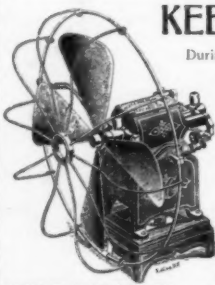
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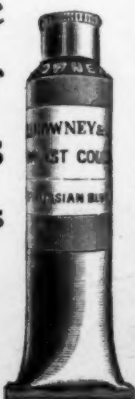
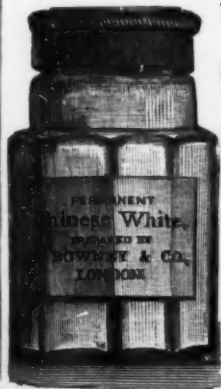
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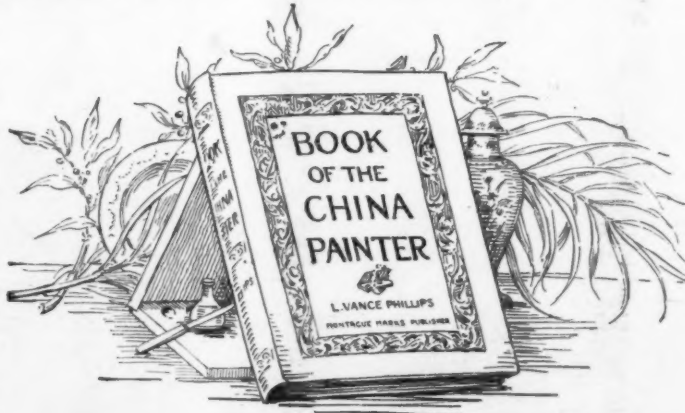
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